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A HANDBOOK OF THE
MUSICAL INSTRUMENT
COLLECTION
of the
COMMERCIAL MUSEUM
Philadelphia

by
Joseph Barone

7810

Dept of the Museum
January, 1962

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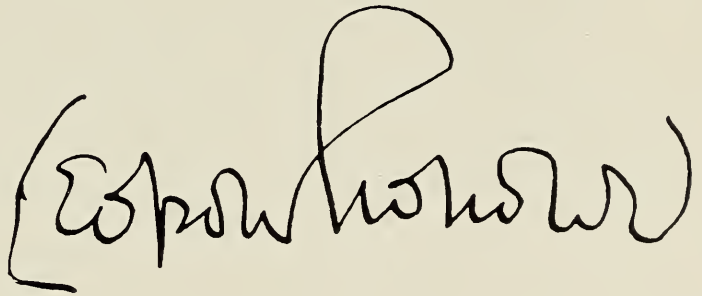
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printed by
the City of Philadelphia
for the Commercial Museum
Philadelphia 1961

FOREWORD

In my travels throughout the exotic orient, the enchanting Pacific islands and mysterious Africa I was often deeply moved by the strangely exciting musical cultures I encountered. In Java and Bali there was the majestic and ecstatic ringing of the ceremonial gongs; in a Tibetan monastery there was the noble intoning of the lamaist monks playing the long copper trumpets; in Africa and Haiti—the frenzied vitality of the combat of rhythms of war drums. Often I have wished that lovers of great symphonic music in our country could hear these wonderful sounds and see the magnificent instruments which made them. Now, thanks to the exhibit and to the handbook by Dr. Barone, it will be possible for many more of us to become familiar with the musical instruments and cultures of other lands.

LEOPOLD STOKOWSKI

A large, stylized handwritten signature in black ink, which appears to read "Leopold Stokowski". The signature is written in a cursive, flowing style with a large loop at the top.

ACKNOWLEDGEMENTS

The Commercial Museum Division of the Board of Trade and Conventions acknowledges its sincere gratitude to the following for their kind cooperation in connection with this handbook to the musical instruments collection of the Commercial Museum: Leopold Stokowski for contributing the foreword; Wasantha Wana Singh for reviewing the musical instruments from India; Shih Hui Chao for assisting with the instruments of China; and Arnold Newman for the special photograph of Mr. Singh and of the Ashanti drummers.

Credit is also given to Jean Dempewolf, Assistant Curator, for the cataloging of the instruments and the editing of the handbook; Roman Wasylysyn, Museum Preparator, for his assistance in the restoration of the instruments, and for the cover of the handbook; and Raymond Madill and Vincent Primavera, Staff Photographers, for the photographs of the instruments.

A HANDBOOK OF THE
MUSICAL INSTRUMENT COLLECTION
OF THE
COMMERCIAL MUSEUM



Wasantha Wana Singh of India playing a Mahati Vina.
In the foreground, a Saroda Vina.

A HANDBOOK OF THE MUSICAL INSTRUMENT COLLECTION OF THE COMMERCIAL MUSEUM

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INTRODUCTION

"Give me the maker of a nation's songs and I care not who writes its laws."

Andrew Fletcher of Saltoun
1653-1716

* * *

Music of our Western culture is not rooted in any one geographical area. Rather it is the flowering of an artistic form of expression which has been cultivated in the soils of many lands.

Precisely where and when primitive man first conceived music as a means of communication is difficult to conjecture. We can only assume that from the very earliest stages of his cultural awareness he found rhythm and melody (and later, harmony) an ideal means of releasing instinctive impulses in imitation or in veneration of Nature itself.

Evidently his first musical tools were fashioned from a hollow log, a river reed, an animal's horn or a hunter's bow. From these elemental beginnings developed the drums, the woodwinds, the brasses and the strings which now make up our modern symphony orchestra. Today, with the aid of archeological discoveries and musicological research we no longer have to turn to myth, legend or mere conjecture to determine the beginnings of civilized man's instruments. Biblical Sumeria, ancient Egypt, Palestine, Greece, Rome and the Far East have provided us with tangible evidence of established musical cultures. In many instances fine specimens of musical instruments such as harps, flutes and horns have been unearthed, contributing further specific means of arriving at fresh comparative evaluation.

For almost three-quarters of a century now, the Commercial Museum has been the recipient of several hundred musical instruments from such regions as China, India, Indo-China, Africa and South America. These compose a collection of significant ethnological importance, for they enable us to examine and more fully appreciate the craft and culture of a number of countries which only in recent years have come into the full orbit of international prominence.

Moreover, while we have every reason to be proud of the musical achievements of our own Western civilization, we may now re-examine the musical contributions of these regions in an entirely new light, often to discover that they have been far in advance of us in matters of rhythmic inventiveness and subtle scale schemes, and in the actual craft of instrument-making.

Choice specimens from this fine collection have now been restored and prepared for exhibit at the Commercial Museum. Together with this handbook as a guide, it is hoped that they will provide a basis for further research for scholars of Anthropology and Ethnomusicology, and a source of inspiration and edification for school-children and adult visitors to the Museum.

INDIA

The musical culture of India, which dates back at least to 3,000 B.C., is undoubtedly one of the most complex and highly developed of all musical systems. Essentially monophonic, it employs an almost infinite variety of scale-like patterns called *ragas*, to which all improvisations must rigidly conform. The scale is subdivided into 22 small intervals called *sruti*, (approximating our quarter-tones), but basically the focal points of our own diatonic and chromatic scales are used for the melodic lines. The smaller microtones appear to be used like the grace notes of our Western system, or somewhat in the manner of our unprepared free suspensions. The kaleidoscopic tonal schemes—which are estimated to number over 800, are achieved by successively shifting the basic key-center note (our tonic tone) to a different step of the chromatic scale, and by systematically altering the pattern of the other half-tone and whole-tone intervals.

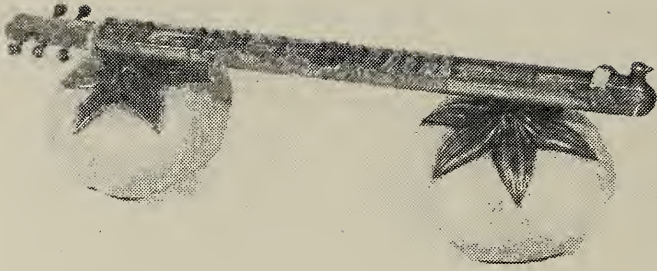
It is little wonder then that there exists such a large number of different musical instruments in this country.* The differences in many instances may seem extremely subtle, but they are considered of the greatest importance.

There are four main categories of instruments in India:

1. String instruments like the *Vina*, *Sarode*, *Thanpura*, etc., which are plucked with the fingers or with a plectrum, like a lute or guitar.
2. String instruments like the *Sarangi*, *Taus*, *Dilruba*, etc., which are bowed like our violins or 'celli.
3. Percussion instruments like the *Tabla*, *Bahya*, *M'ridang*, etc., which belong to the drum family.
4. Wind instruments like the *Tiruchinnam*, *Nagasara*, and *Pungi* which generally belong to the oboe or trumpet family.

In looking upon the lovely and strangely fascinating instruments on the following pages it is well to bear in mind that the music of India is characterized by cosmological connotations, being not only of artistic importance but also of religious or philosophical significance.

* Compared to the four basic string instruments in our symphony orchestra,—i.e., violin, viola, 'cello and bass, India is believed to have over 100 different varieties of string instruments alone.

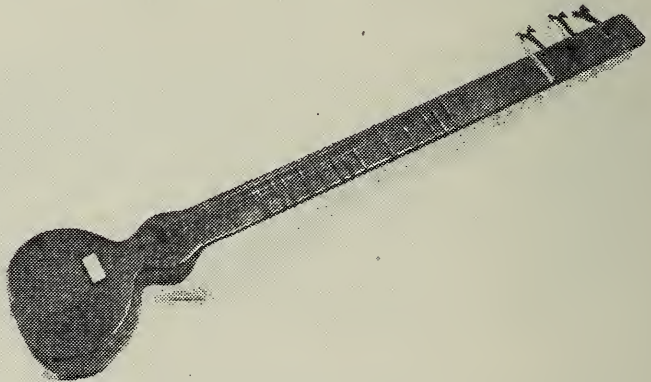


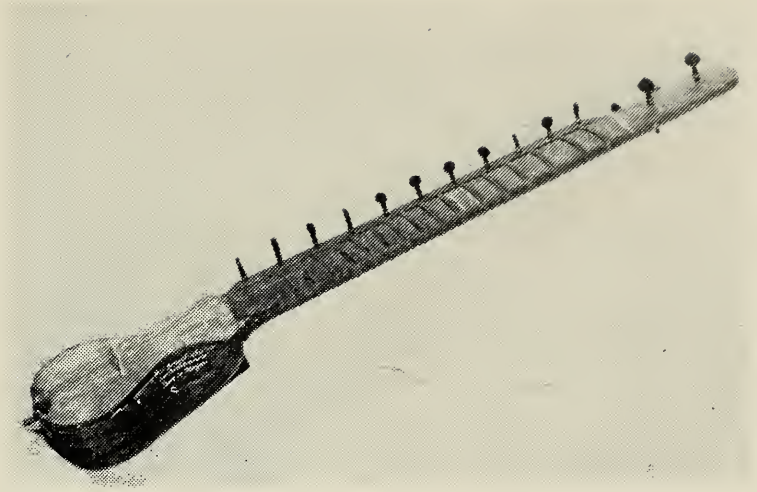
MAHATI VINA—India

The *Mahati Vina* (meaning the great *Vina*) is one of the oldest instruments found in India. It has a bamboo body resting on two gourds which serve as resonators. There are five wire strings which are played with a plectrum, and sixteen frets which are fixed at semitone intervals. The tuning of the strings is in fourths and fifths. Length—46"

VIPANCHI VINA—India

The *Vipanchi Vina* is still another variety of this ancient Hindu instrument. This particular one has a waisted body which resembles a violin in shape, and it is built over a resonating gourd. It has five strings, tuned at intervals of fourths and fifths, and fourteen movable frets to adjust to the twenty-two small quarter-tone intervals called *sruti*. Length—47"



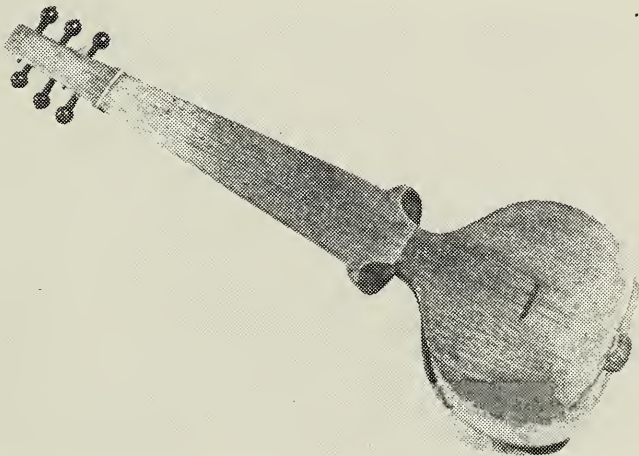


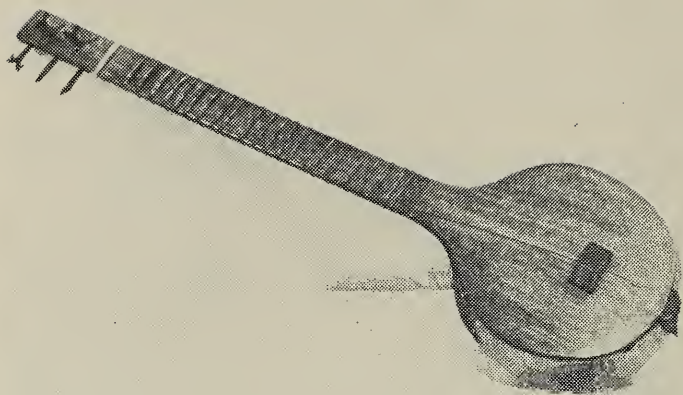
TAUS OR MAYURI—Bengal, India

A member of the family of broad-necked lutes which are played with bows, this instrument is known as a *Mayuri* in Sanskrit, and as a *Taus* in Hindustani. Since these names mean peacock, such instruments are generally decorated with a carved peacock at the end of the body. The top bowed strings are tuned G, C, C and F; while the 11 sympathetic wire strings beneath are tuned chromatically. Length—43"

SARODA VINA—India

This instrument is a unique type of a *Saroda Vina* without sympathetic wire strings. The body is built over a large gourd and the finger-board of the neck is covered with a thin plate of steel. There are six wire strings tuned in fourths and fifths, and they are played with a plectrum. Length—39"





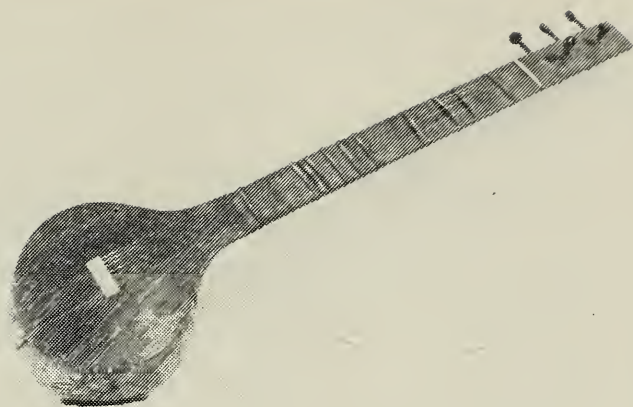
SRUTI-VINA—Bengal, India

Another in the infinite variety of vinas found in India is the *Sruti-Vina*. The body is built around a gourd, the neck has 21 frets, and there are five metal strings which are plucked with a small wire plectrum. Length—48"

SRUTI-VINA—Bengal, India

This instrument is identical to the *Sruti-Vina* which is built over a gourd, excepting that the body is made of wood and shaped like a Western violin. There are five metal strings and sixteen movable frets which are adjustable to the various modes, (scale-patterns). Length—53"



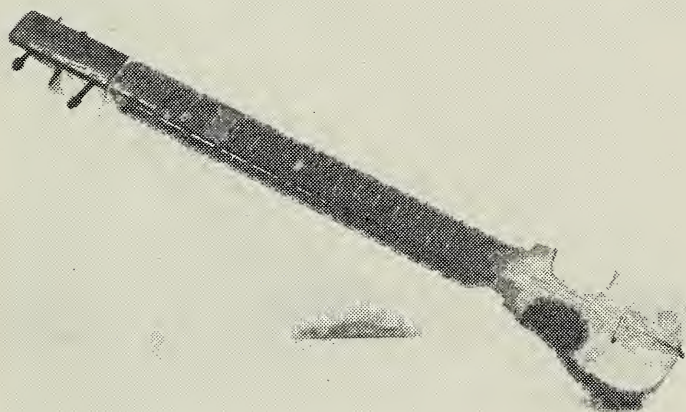


PRASARANI VINA—India

A common form of the Hindu *Sitar* is the *Prasarani Vina*. It has a gourd resonating box which is covered with wood instead of skin, and a long wooden neck on which there are twelve or more movable frets. The five metal strings, which are plucked with a small wire plectrum or with the fingernails, are tuned in intervals of fourths and fifths. Length—47"

ESRAR—India

The *Esrar* is related to the *Taus* or *Mayuri* in construction, but it is not elaborately shaped and painted to resemble a peacock. It has a waisted body covered with parchment, five main strings, and seventeen sympathetic strings. The tuning is in intervals of fourths and fifths, and like the *Taus* it is played with a bow. Length—64"



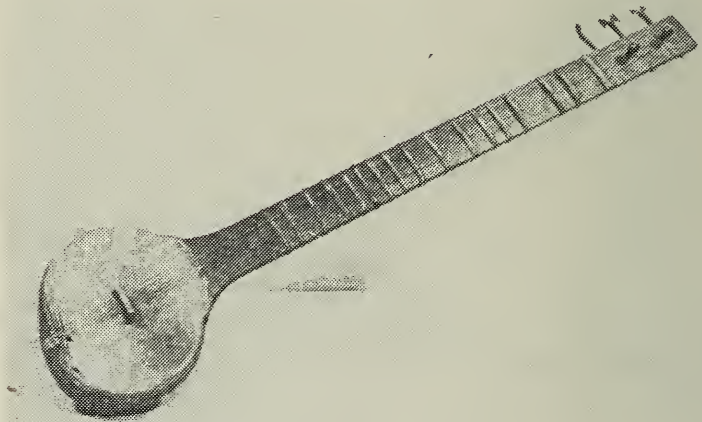


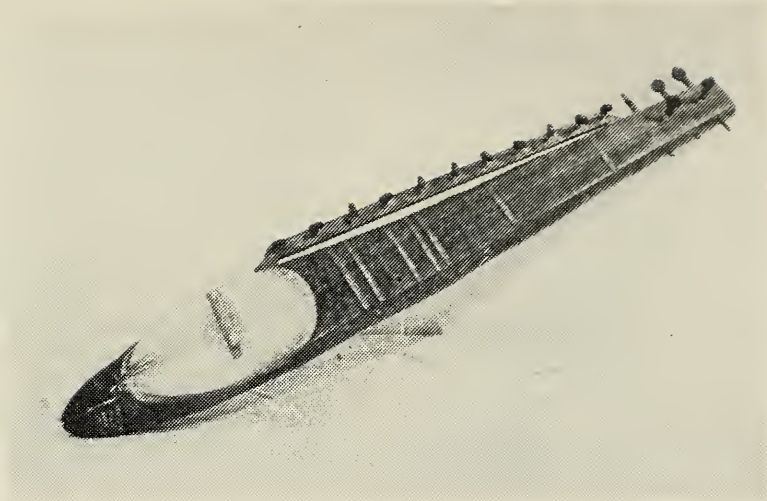
SUR-BAHAR—Bengal, India

The *Sur-Bahar* (or *Survahara*) has inherited many features from different instruments in its category. From the *Esrar* it has taken the sympathetic strings; from the *Sitar* it has borrowed the shape of the body and wooden soundboard; and from the *Struti-Vina* it has copied the five main wire strings. The body is built over a large gourd and is decorated with elaborate carvings. It is plucked in the manner of the *Sitar*. Length—62"

BHARATA VINA—India

The *Bharata Vina* is a form of a long-necked lute. The body of the instrument is built over a gourd which is covered with skin. There are five wire strings made of steel and brass, and these are tuned in intervals of fourths and fifths. The sixteen movable frets can be adjusted to any desired *raga* (or scale-form). Length—44".



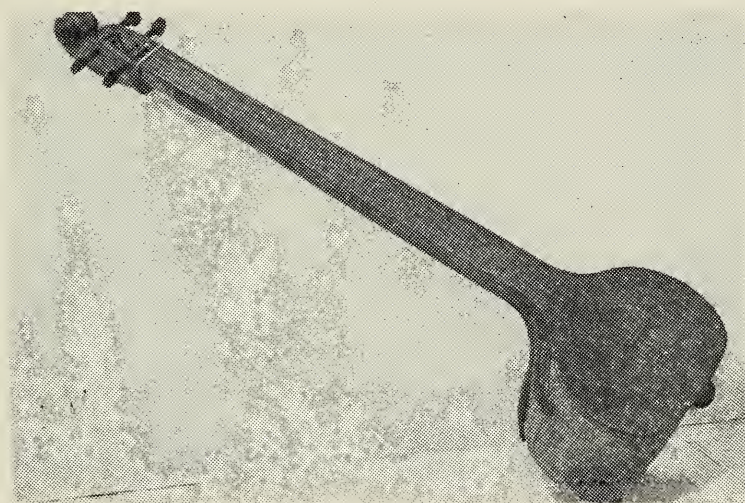


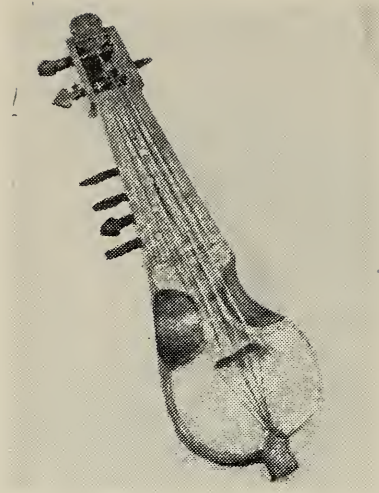
MARA SARANGI—India

The name of the *Mara Sarangi*, another unique form of the Indian fiddle, means “one hundred strings.” Actually, there are five gut strings which are bowed, and eleven wire strings underneath which vibrate sympathetically. Length—40”

THANPURA—India

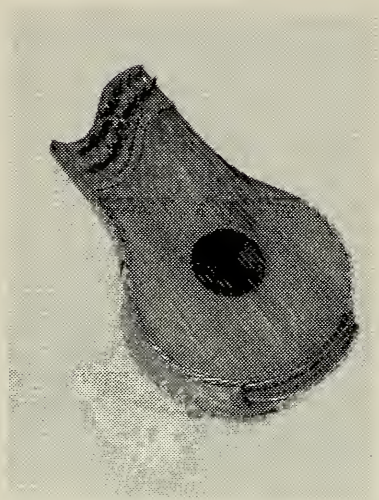
The *Thanpura* (also known as *Tamburi*, *Tamboura*, *Tanbour*, etc.) is common not only to India but also to Persia, other Asiatic countries and Egypt. The body is built around a large gourd and the neck has no frets since only the open strings are plucked in accompanying singing. Three of the four strings are made of steel and one of brass. These are tuned to a low G, two an octave higher, and the last a fourth below. Length—50”.





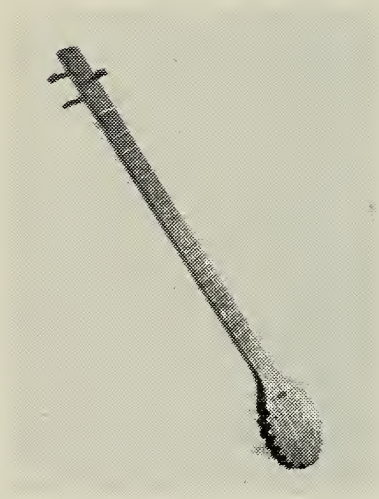
CHIKARA—India

The *Chikara* is similar to the *Sarinda* excepting that it has additional (four or five) sympathetic wire strings. The main strings, which are played with a bow, are made of gut or horsehair, and are tuned C, F and G. The other strings are tuned G, A, B, C (and D). It is used in the area of Bengal. Length—18"



KATTYANNA VINA—India

The *Kattyanna Vina* is a relatively rare form of this instrument and not commonly used in India. Its name would suggest that it is plucked with a plectrum, but it is also played by striking the strings with two little sticks in the manner of performing on the species of dulcimer known as the *Sarasoroj*. The twenty-one steel strings are tuned chromatically. Length—21"



TRITANTRI—India

The *Tritantri* (sometimes called a *Káchapi Vina* or a *Kachwá Sitar*) is a three-stringed lute popular in Northern India. The three wire strings are tuned in fourths (G, C and F) and sounded by means of a plectrum. The brass frets, which are attached to the neck by catgut ties, can be moved to be adjusted to various modes (or scale-forms) as desired. Length—32"

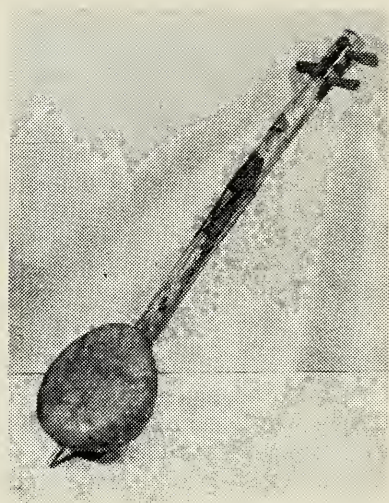
SARINDA—India

The *Sarinda* is a three-stringed short fiddle played in Bengal. Among its unusual characteristics are the odd shape of its body, carved out of a single block of wood, and the parchment soundboard which covers only the lower half of the resonator. The three gut or horsehair strings are tuned C, F, and G, and are played with a crude, arched bow. Length—20"



AMRITA (Omerti)—India

The *Amrita* is a rather crude form of an early Indian fiddle used chiefly by street vendors and strolling musicians. It has a bamboo neck and a body made out of a half-cocoanut shell. There are three fibre (or gut) strings which are tuned in fourths or fifths. Length—16"



ALABU SARANGI—Bengal, India

The *Alabu Sarangi* is another form of the Indian fiddle. It is shaped like a small lute suggesting that it may be of Persian origin. The body is made of wood, and the scroll and peg box closely resemble those of the violin family. There are four gut strings, tuned C, G, C and F, and six sympathetic wire strings tuned chromatically. This instrument is played with an arched bow, and produces a tone somewhat like that of the viola or viola d'amore.



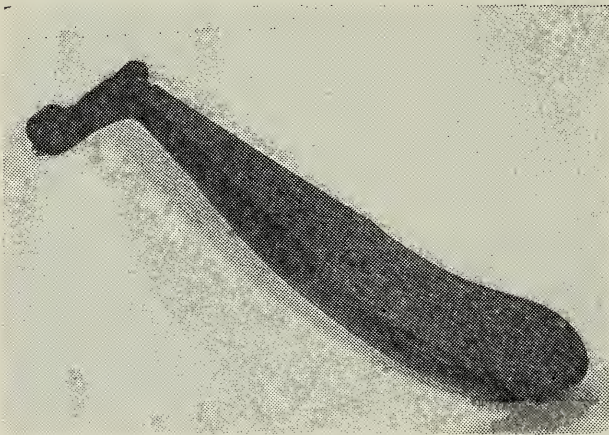
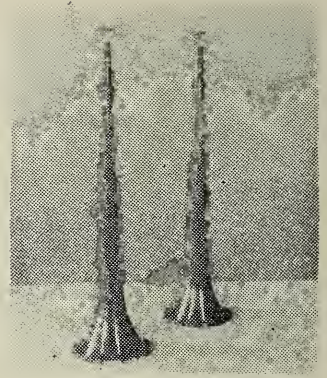


KACHA-VINA—Bengal, India (above)

This form of the Indian Vina is unique in that it has a glass fingerboard. There are five strings, which are tuned in intervals of fourths and fifths, and it is plucked in the manner of a lute. Length—46"

RABAB-AL-MOGANI — Northern India
(below)

The *Rabab* (also known as the *Rebab*, *Rebebe*, *Reberbe*, *Rebec*, etc.) is a fiddle of Arabian origin. This one, which comes from Northern India, has two gut strings and is used to accompany songs. Such instruments are to be found not only in southwest Asia but in neighboring European countries. It was a favorite instrument of the Moors in Spain. Length—18"



PUNGI—India

The *Pungi* is a rather primitive type of double clarinet built into a resonating gourd and used almost exclusively by jugglers and snake charmers. Generally, one of the reeds produces a basic drone while the other intones a Hanumatodi scale-pattern comparable to our Phrygian mode of E, F, G, A, B, C, D and E. This is believed to be appealing to snakes for they respond to the strains of this music by emerging from their native haunts or basket cages and weave to and fro in time to the melody. Length—13"



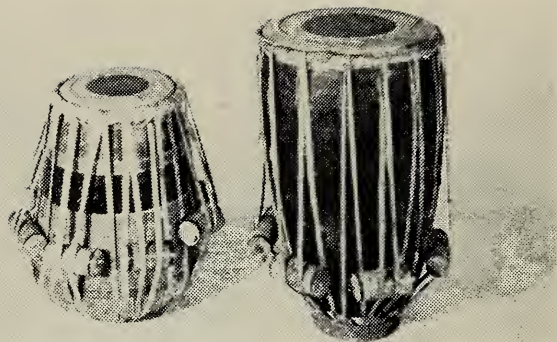
TIRUCHINNAM—India (opposite)

Double trumpets, played simultaneously by one player, can be traced back not only to India but also to other early civilizations such as Assyria and Egypt. Judging by the construction of the shallow mouthpieces, which have a tiny aperture about a sixteenth of an inch round, the technique of playing on these instruments must have been relatively elemental compared to performance on modern trumpets. Generally the instruments were used to herald an important personage or to announce a public event. Length—18".

NAGASARA—India

The *Nagasara* is a double-reed oboe of which many varieties are used in India. It is generally made of a dark close-grained wood called *chandanna*, and a horn-like brass bell is attached to the end to amplify the sound. As a rule there are twelve finger-holes with only the upper seven being used to produce various forms of the Indian scale. Length—22"

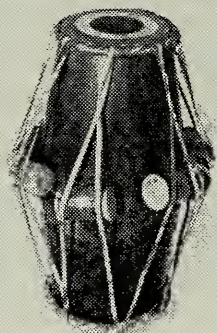




The *Tabla* and *Bahya* are a pair of tuned drums which are played with the fingers. The *Tabla* (or right-hand drum) is made from a hollowed cylindrical block of wood and it is covered with a specially prepared parchment which has a characteristic round black marking on it. The *Bahya* (or left-hand drum) is similarly constructed, and both instruments are tuned by cylindrical blocks of wood which are wedged beneath the leather thongs holding the heads in place. They are considered instruments of chamber music and produce soft gentle tones. Dimensions: *Tabla*; Height—12"; Diameter of head—7". *Bahya*: Height—16"; Diameter of head—10".

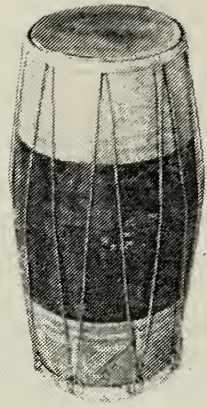
M'RIDANG—India

The *M'ridang* is one of India's most ancient drums. Though its name suggests that it was originally made of clay, it is carved out of a block of wood. Like the *Tabla* and *Bahya*, it is tuned by means of leather braces which are tightened by cylinders of wood. It has two heads, one sounding a basic (tonic) note, and the other interval a fourth or fifth above. The lower tone is produced by the left hand, and the higher one with the right. The *M'ridang* is generally used as an accompaniment to singing or in instrumental combination with the *Tabla* and *Bahya*. It is believed to have been created by Brahma to accompany the dance of Siva after one of his victories. Dimensions: Height—21½"; Diameter of heads—7" and 8".



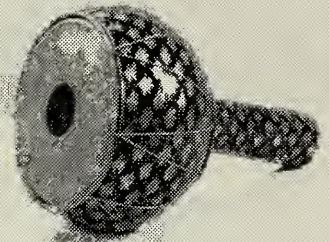
DHOL (Daul)—India

The wedding drum of India is called the *Dhol*. It has a much thinner shell than the *M'ridang* and therefore is considerably lighter in weight. It is basically cylindrical in shape, and there are two heads which are stretched by hoops tightened by leather thongs. It is played either with the palm of the hand or with a stick. Dimensions: Height—20"; Diameter of Heads—8".



UDUPE—India

This goblet-shaped hand drum is an *Udupe* and it is used for religious ceremonies in southern India. It is beautifully ornamented with black, gold and silver decorations, and the head is treated with a special paste (like the *Tabla* and *Bhaya*) to enhance the tone. Height—13"

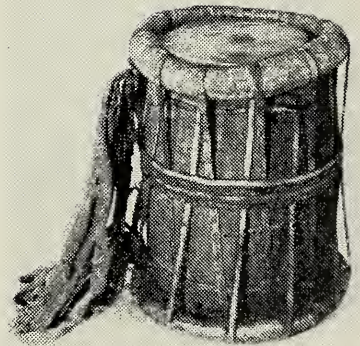


CHANDERNAGOR—India

The *Chandernagor* drum is usually included in native orchestras when performing at weddings or other gay festivities. The shell or body of the drum is carved out from a length of tree trunk, and both ends are covered by skins which are tightened by interlaced leather thongs. It can be played either by hand or by stick.

Dimensions of the two Chandernagor drums in Collection:

- (1) Height 17"; Diameter of Heads—10".
- (2) Height 13; Diameter of Heads—10½".



UDUKKAI—India

Hourglass drums have been found in many primitive and civilized cultures all over the world, including India, Africa, Japan and Korea. Generally they consist of a small drum of the same circumference at both ends, but narrowed at the center to resemble an hourglass. There are two heads, and their tone can be altered by the performer by manipulating the leather thongs which hold them together. Larger drums are struck with a stick; smaller ones with the fingers.

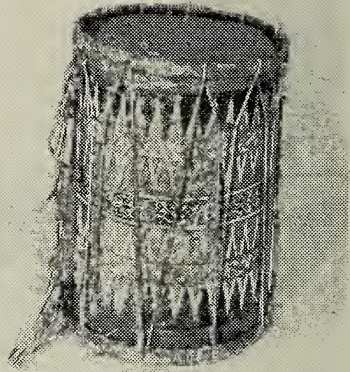


Dimensions of the two drums in Collection:

- (1) Height— $3\frac{1}{2}$ "; Diameter of heads—3"
- (2) Height— $8\frac{1}{2}$ "; Diameter of heads— $4\frac{1}{2}$ "

HAVISIBHERI (or Daul Bheri) —India

The drum is one of India's most important instruments, and there are almost three hundred different types which have been developed. This is a form of the Bheri drum which is used for formal ceremonies and religious rituals. The shell is often made of metal sheets which have been riveted together, and there are two heads which are played with curved sticks. Dimensions: Height—19"; Diameter of heads—13"



MUNCANG (Murcang)—India

The *Muncang* is an Asiatic version of the jaws harp, sometimes erroneously called the Jew's harp. This instrument has been found in all parts of the world including China, Formosa, Africa and Europe. It is made out of a U-shaped piece of iron with a flat steel tongue attached to it. Placed in the mouth, the player's jaws hold the instrument, the tones being varied by plucking the metal tongue while breathing against it. In China a similar instrument is called a *Ku Ch'in*.



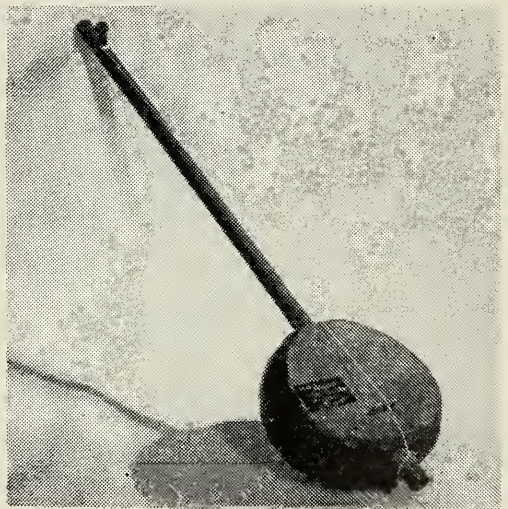


KEMANGE—Bengal (Persia)

This instrument comes from Bengal, India, but is undoubtedly of Persian or Arabian origin. It has a uniquely carved-out body which resembles a figure "8" and it is covered with parchment. There are five gut strings, which are played with a horse-hair bow, and it is generally used in combination with the voice. Length—36"

EKETARA (Ektar)—Bengal, India

The *Eketara* is perhaps the most simple of all the Bengalese string instruments. As its name implies (Ek-one; Tar-string), it has one string only, generally made out of horsehair. The neck is made of bamboo and the body is built over a gourd or a half-shell of a cocoanut which is then covered with skin. It comes in a variety of sizes and is generally used by beggars to accompany their singing. Length—34"



CHINA

China's musical heritage—like that of biblical Sumeria and ancient India, can be traced to about 3,000 B.C. Although Emperor Fu Hsi (2852 B.C.) is traditionally credited with having invented Chinese music, it was during the reign of the Yellow Emperor, (Huang Ti, 2697 B.C.), that it took its basic form. This established a definite relationship between musical sounds and their corresponding celestial symbols.

Through an intricate numerological (but acoustically sound) system of *lüs*, (representing the harmony between heaven and earth), a scale of 12 untempered half-tones was conceived, each corresponding to a moon and an hour. Similar developments through other dynasties produced an untempered diatonic system (resembling our own tempered diatonic scale of C,D,E,-F,G,A,B and C, excepting that the fourth tone, F, was sharp). It was during the Ming dynasty in the 15th century that the familiar pentatonic gamut of C,D,F,G, and A was evolved, each note being assigned a special association with a planet, a point of the compass, a color, and an element of nature.*

Further, a cosmological co-ordination was ascribed to eight** basic types of sonorous bodies, added subdivisions of the seasons and the points of the compass, and the musical instruments which could be classified under each category. Thus, to this day, all Chinese instruments fall under the following groups, according to the materials from which they are made:

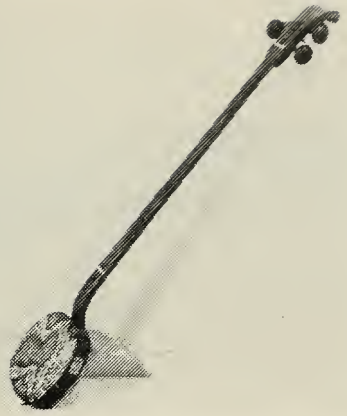
<i>Season</i>	<i>Point of Compass</i>	<i>Material</i>	<i>Instruments</i>
1. Autumn-winter	N.W.	Stone	Stone chimes (<i>F'e-ch'ing</i> , <i>Pien-ch'ing</i>) Marble flute (<i>Yü-ti</i> , <i>Yü-hsiao</i>)
2. Autumn	W.	Metal	Gongs, cymbals (<i>Lo</i> , <i>Po</i>) Trumpets (<i>La-pa</i> , <i>Hao-t'ung</i>)
3. Summer	S.	Silk	String Instruments (<i>Ch'in</i> , <i>Shê</i> , <i>Pi-pa</i> , <i>San-hsien</i> , <i>Yueh-ch'in</i> , <i>Yang-ch'in</i>)
4. Spring	E.	Bamboo	Flutes (<i>Ti-tsu</i> , <i>Hsiao</i> , <i>Ch'in</i>) Oboe (<i>So-na</i>)
5. Spring-summer	S.E.	Wood	Wood-Blocks (<i>P'ai-pan</i> , <i>Mu-yü</i> , <i>Yü</i>)
6. Winter	N.	Skin	Drums (<i>Ying-Ku</i> , <i>Pang-ku</i>)
7. Winter-spring	N.E.	Gourd	Organ (<i>Shêng</i>)
8. Summer-autumn	S.W.	Clay	Ocarina (<i>Hsüan</i>)

* The planets,—Mercury, Jupiter, Saturn, Venus and Mars; the points of the compass,—north, east, center, west and south; the colors,—black, violet, yellow, white and red; and the elements,—wood, water, earth (clay,) metal and fire.

** Possibly based on the 8 notes of the diatonic scale,—C,D,E,F,G,A,B and C.

SAN-HSIEN—China

The Chinese *San-hsien* is a long-necked lute with three silken strings which are tuned C, F and Bb (or C, Eb and Bb). The body of the instrument is covered on both sides with snakeskin. Length—38".

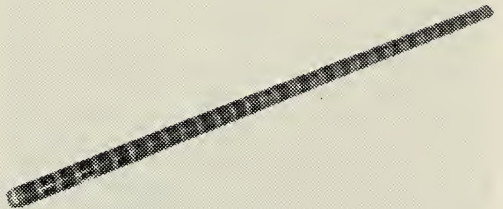


P'I-P'A—China (below, left)

The oriental short lute is called a P'i-p'a in China and (a *Biwa* in Japan). It has a graceful pear-shaped body made of wood and there are four half-round frets at the neck, with eight or more thin wooden bridge-frets along the finger-board. There are four silk strings tuned C, F, G and C, which are plucked in swift trilling motion like the European mandolin. Formerly played by minstrels and ballad-singers, it is more often associated with street entertainers and beggars. Length—36".

TI-TZU—China (below right)

The Chinese flute, known as the *Ti-Tzu* or *Ty*, very much resembles our Western flute. It is generally decorated with symmetrical striping made of black waxed silk, and sometimes further ornamented with tassels. It has ten finger-holes and two mouth-holes, one of which is covered with a thin membrane to achieve a more reedy timbre. It produces a diatonic scale (C,D,E,F,G,A,B, and C), but some of the fingerholes are sometimes filled in so that it will produce only the pentatonic intervals of Chinese music, (C, D, F, G, A and C). Length—28".



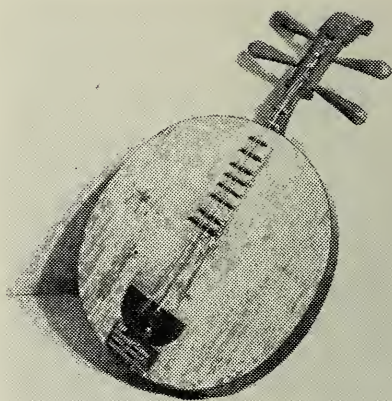
SHE (Se)—China



The *She* is a form of the Chinese long zither. It may have from fourteen to fifty silk strings, (tuned to a pentatonic scale of C, D, E, G and A), which are plucked with the fingers. It is played at formal ceremonies and religious rituals. Length—38".

YÜEN CH'IN—China

Yüen ch'in in Chinese means Moon-Guitar and it is so-called because of its round shape. (In Japan a similar instrument is called the *Gekkin*.) The *Yüen ch'in* is two feet or more in length and the round body measures about fourteen inches in diameter. There are two pairs of strings, one playing C, and the other playing the fifth above, or G. The strings are generally made of silk, sometimes of metal, and more recently of gut. They are sounded with a plectrum, or with finger-nails which have been grown long for that purpose. The instrument is used chiefly to accompany singing. Dimensions: Length—23"; Diameter of body—13½".





ERH-HSIEN—China

The *Erh-hsien* is the two-stringed Chinese fiddle. It has a long slender neck, without frets; the body is made of bamboo, wood or metal and is covered with skin.

The strings are tuned a fifth apart, and the cane and horse-hair bow passes between the strings.

Length of Erh-hsiens in Collection:

(a) 17"

(c) 19"

(b) 17"

(d) 20"

HU-CH'IN—China

The *Hu-ch'in* is the popular four-stringed fiddle of China. The long neck has no frets; the body is made of bamboo or a thin shell of carved-out wood and covered with skin. The silk strings are tuned in pairs, a fifth apart, and the bow—which is made of cane and horse-hair passes between the two pairs of strings. Length of Hu-Ch'ins in Collection: (a) 19"

(b) 28" (c) 30"

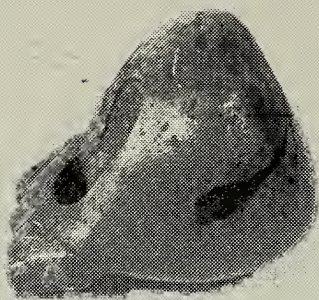


T'AO-KU—Foochow, China



This is a small form of the *T'ao-ku*, which is a drum on a handle. Two wooden strikers are suspended by strings from the sides of the drum so that when the instrument is twirled rapidly they strike the heads. Though larger drums of this kind were formerly used at Confucian ceremonies, small ones are now used for celebrations or by street vendors. Dimensions: Overall length—12"; Diameter of drum-heads—5".

MU-YU—China



The Chinese *Mu-yu* is a so-called "wooden-fish" type of wood-block hollowed out and carved into the shape of a fish, a frog or a fruit. It comes in a variety of sizes ranging from a few inches to a foot. It is painted bright red and used by priests to mark time when saying prayers or performing ceremonies. Dimensions: Length $5\frac{3}{4}$ ".

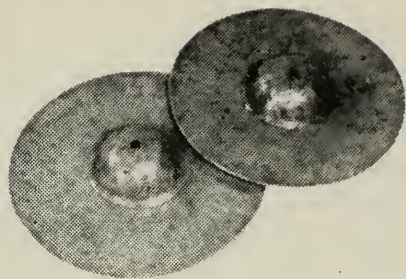
PO-FU—China



The *Po-fu* is a small drum used in Chinese religious ceremonies. It is made of wood, which is painted with red lacquer, and the two heads are held in place with small metal studs. Dimensions: Length—15"; Diameter of Heads— $5\frac{1}{2}$ ".

Po (Cymbal)—China

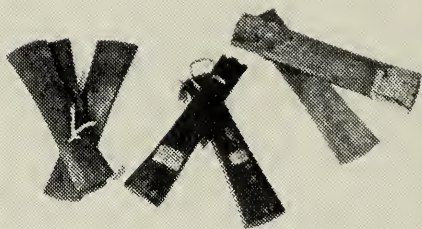
Cymbals, which are an important part of most oriental musical cultures, are believed to have originally come from India or from Turkey. They are pairs of circular brass plates of equal size, slightly convex, so that only the rims will touch when struck together. They play a significant part in Chinese musical and dramatic presentations. Dimensions: Diameter—7".



P'AI-PAN—China

The *P'ai-pan* (or Chinese "castanets") are wooden clappers made out of two or three slabs of rosewood or red-wood. Used chiefly in popular orchestras, they are sometimes identified with beggars who clatter them vigorously in front of shops until alms are forthcoming.

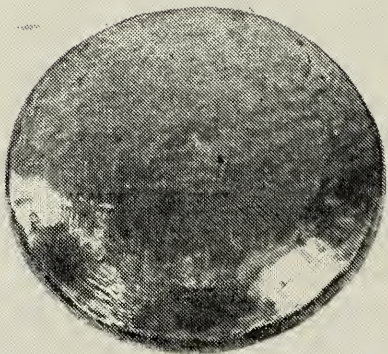
- (a) Pair — 9" in length
- (b) Pair — $10\frac{1}{2}$ " in length
- (c) Three—10" in length



Lo—China

The *Lo* is a Chinese gong. It differs from the brass cymbal in that it is made of bronze, and is generally flat with a small rim. Suspended by a cord, it is struck in the center with a stick to announce the arrival of visitors, to frighten away evil spirits, or to mark time in singing. Dimensions of Chinese gongs in Collection:

- (a) 17" in Diameter
- (b) 12" "
- (c) 12" "
- (d) $9\frac{1}{2}$ " "
- (e) 9" "
- (f) 8" "
- (g) $4\frac{1}{2}$ " "
- (h) 4" "

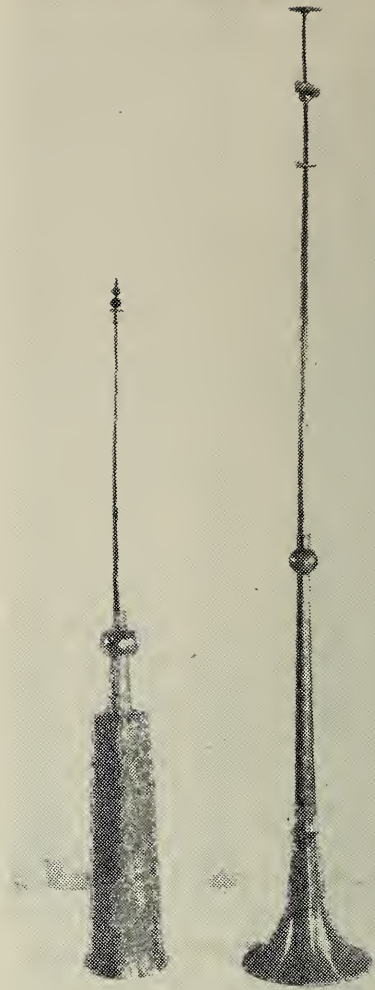


LA-PA—China (right)

The long Chinese trumpet, called a *La-pa*, is made with two or more thin brass conical tubes which telescope into each other. Formerly a military trumpet, it has in recent times been utilized by itinerant street vendors. Length—53".

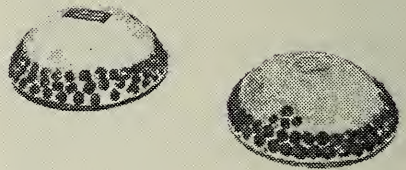
HAO T'UNG—China (left)

The Chinese *Hao t'ung*, another form of Chinese trumpet, consists of a long slender tube with a wide cylindrical section serving as the bell. It has a broad-rimmed shallow mouthpiece, and it is used chiefly for military purposes. Dimensions: Length—43". Bell—5" in Diameter.



PANG-KU—China

The *Pang-ku* is a small flat drum with a relatively heavy body. It is entirely covered with skin which is secured in place with several rows of decorative metal studs. It generally rests on a small tripod stand and is struck with a stick to beat time in popular orchestras or to accompany singing. Dimension of *Pang-kus* in Collection:



- (a) Height 7"; Diameter $7\frac{1}{2}$ "
- (b) Height 4"; Diameter $8\frac{1}{2}$ "
- (c) Height $3\frac{1}{2}$ "; Diameter 8"
- (d) Height 3"; Diameter $8\frac{1}{2}$ "

Since a part of this geographical area has undergone political changes during the past few years*, it might be well to circumvent nationalistic anachronisms by dealing in terms of former French Indo-China under whose jurisdiction these instruments were first presented to the Commercial Museum. This territory formerly consisted of five states: Cochin China, Cambodia, Annam, Tonkin, Laos, (and the port of Kwangchow). Located on the southeastern peninsula of Asia, its musical culture has been understandably influenced by both India and China, (as well as by Burma and Siam, and Java).

Cochin China and Annam, in particular, seem to have adopted much of their craftsmanship from China, for there is more than a passing resemblance between many of their musical instruments. For example, the *Cai trong khan*, the *Cai bom*, and the *Cai trong* (drums of Annam) all seem to be modeled after the Chinese *Hua ku*, a barrel-shaped drum with its two heads held in place by several rows of ornamental metal studs. The smaller version of this instrument, the *Cai trong-giang*, is virtually identical to the Chinese *Pang-ku*. The *Cai Nhi*, the two-stringed fiddle, is certainly the counterpart of the *Erh-hsien*, and the *Cai-Tam*, the three-stringed banjo, undoubtedly developed from the *San-hsien*.

Similarly, Laos also has come into this orbit, as is evidenced by several specimens of the *Khen*, (Mouth-organ), which, with some minor exceptions regarding the arrangement of the bamboo pipes, follow the pattern of the Chinese *Sheng*.

Of the five countries formerly comprising Indo-China, Cambodia appears to have achieved a somewhat greater individuality than the rest, although it too has been strongly influenced by its neighbors to the West, Burma and Siam (Thailand). There can be little doubt, for example, but that such Cambodian instruments of the xylophone and metallophone family as the *Roneat-Ek*, the *Roneat-Thoum*, the *Kong-Thon*, and the *Kong-Toch*, are all adaptations of such Siamese instruments as the *Ranat Ek*, the *Khong Yai*, and similar ones which can be found throughout Siam, Burma, Java and the Indian Archipelago.

As a matter of fact, the Cambodian instruments in this collection would also indicate a close adherence to the pentatonic (five equal steps) and the heptatonic (seven equal steps) scale schemes so characteristic of Siamese and Javanese music.

* —Viet-Nam

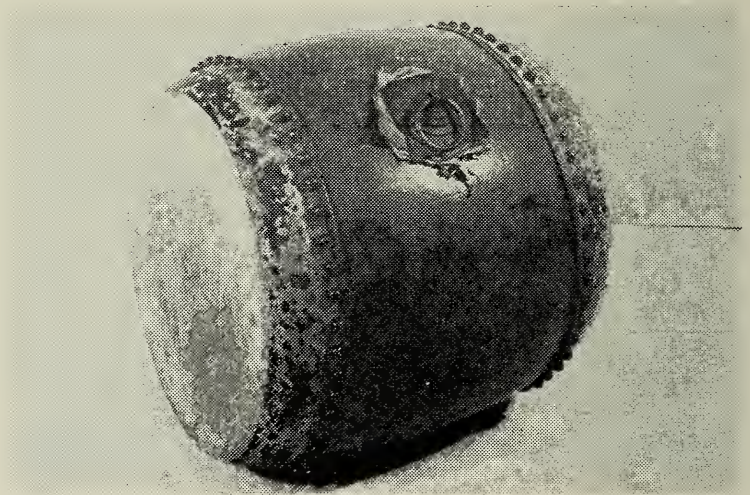


SOMPHO—Cambodia, Indo-China

The Cambodian *Sompho* drum has a barrel-shaped wooden body like the Chinese *Hua-Ku*, but the two heads are specially prepared in the manner of such Indian drums as the *M'ridang*, the *Tabla* and *Bahya*. It is covered with rattan and provided with two handles for carrying. Dimensions: Height—20"; Diameter of Heads—10".

CAI-TRONG (Cai tron)—Annam, Indo-China

The *Cai-Trong* of Annam retains many characteristics of Chinese drums. It has a barrel-shaped wooden body, which is brightly lacquered, and two heads which are held in place by rows of metal studs (in the manner of the Chinese *Hua-Ku*). It is used chiefly for religious ceremonies. Dimensions: Height—16"; Diameter of Heads—14".





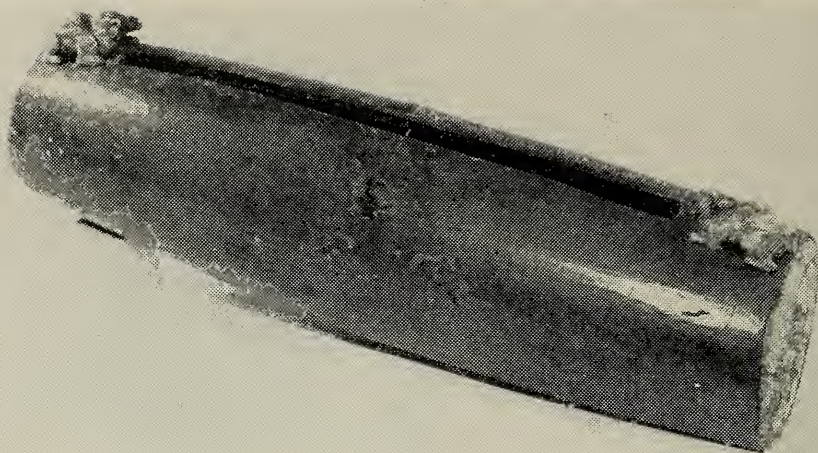
CAI TRONG GIANG—Annam, Indo-China

This small drum is related to the Chinese *Pang-ku* and consists of a round, heavy wooden frame covered on one end with a skin which is held in place by metal studs. It is used to accompany singing, and it is played with a small stick. Dimensions: Height—18"; Diameter of head—14".

TOM-TOM—Cochin-China

This *Tom-Tom* from Cochin-China is closely related to the *Cai-Trong Boc* of Annam. It has a narrow barrel-shaped wooden shell, and the skins are attached by means of small nails as in some of the smaller Chinese drums. Its decorated heads suggest the influence of India. Dimensions: Height—8"; Diameter 16".



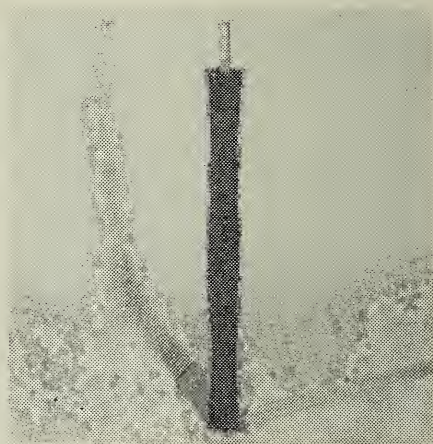


SLIT-DRUM—Cochin-China

This temple drum from Cochin-China is made out of a solid piece of heavy wood. There is a long lengthwise slit through which the instrument was hollowed out, and there is a carved rabbit at each end. It is lacquered a bright red. Length:—38".

SRALAY—Cambodia, Indo-China

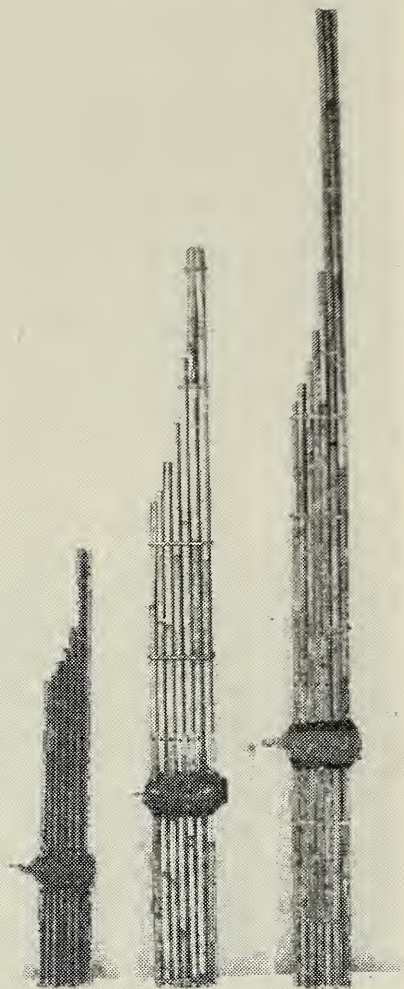
This instrument from Cambodia is identical to the Siamese oboe. It is made of a heavy mahogany-like wood, with a cylindrical body which widens at the center. It has six fingerholes, and measures fifteen inches in length and one and one-half inches in diameter at either end.



KHEN—Laos, Indo-China

The *Khen* is the Laotian version of the bamboo mouth-organ. In China a similar instrument is called a *Sen* or a *Sheng*: in Japan it is known as a *Sho*. Like the panpipes it is made of thirteen or more different lengths of bamboo. However, each of the pipes has a side-hole which is covered with a thin metal tongue. The player produces music by blowing into the mouthpiece or by drawing out air during inhalation. The latter technique is preferred in order to preserve the tone of the metal reeds. Dimension of *Khens* in Collection:

- (a) Length—25"
- (b) " —42"
- (c) " —53"



CAI NHI—Annam, Indo-China

This is the Annamese two-stringed fiddle related to the Chinese *Erh-Hsien*. The body is made of wood or ivory and the two strings are tuned a fifth apart. The bow is inserted between the strings so that it may play either one. Length—30½".



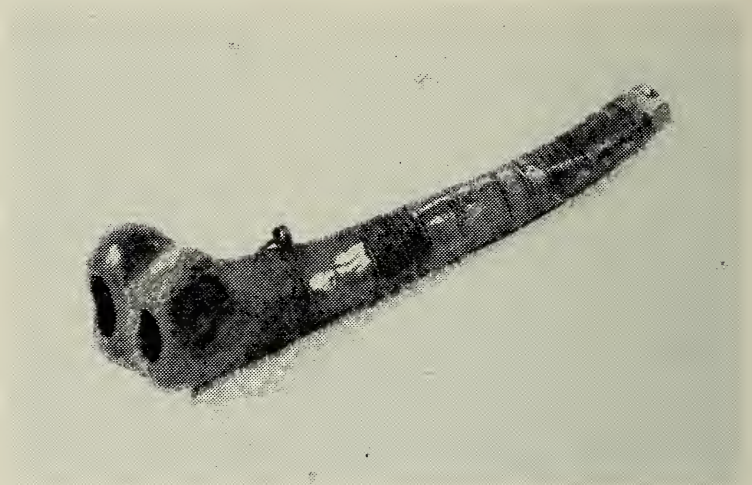


TEMPLE TRUMPET—Tibet

Like the Chinese *La-Pa* and the Indian *Tiruchinnam* this Temple Trumpet from Tibet is blown through a very small aperture in a shallow mouthpiece. It is made of copper and shaped like a dragon, resembling the Javanese oboe called the *Sruni*. Length: 20".

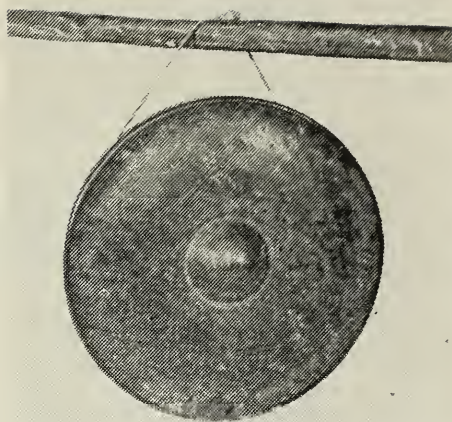
KON-DON—Indo-China

Trumpets made out of human thigh-bones are used in the temples by the Lamas or by Buddhist priests of Sikkim and Bhutan in the Himalayas. Often the femur bone of a Lama is used for this purpose, and the instrument is decorated with silver or gold metal wrapping. Length—12".



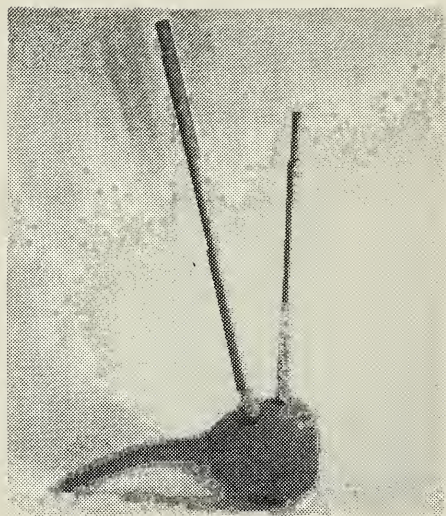
GONG-(Gon)—Cambodia

This type of rimmed gong with a protruding hemispherical striking area at its center is found in various sections throughout southeastern Asia. It is made of bronze and it is used for rituals, and to accompany songs and dances. Dimensions: 14"; Rim—2".



QUANG—Laos

The *Quang* (also known as the *Mro* and the *Kumi*) is another variety of mouth organ like the Laotian *Khen*. Unlike the *Khen*, however, the bamboo pipes are not arranged in bundled rows but are placed in two separate groups. Such instruments are also found in northern India. Dimensions: Length—30".



KRAP-PUAN—

Cambodia, Indo-China

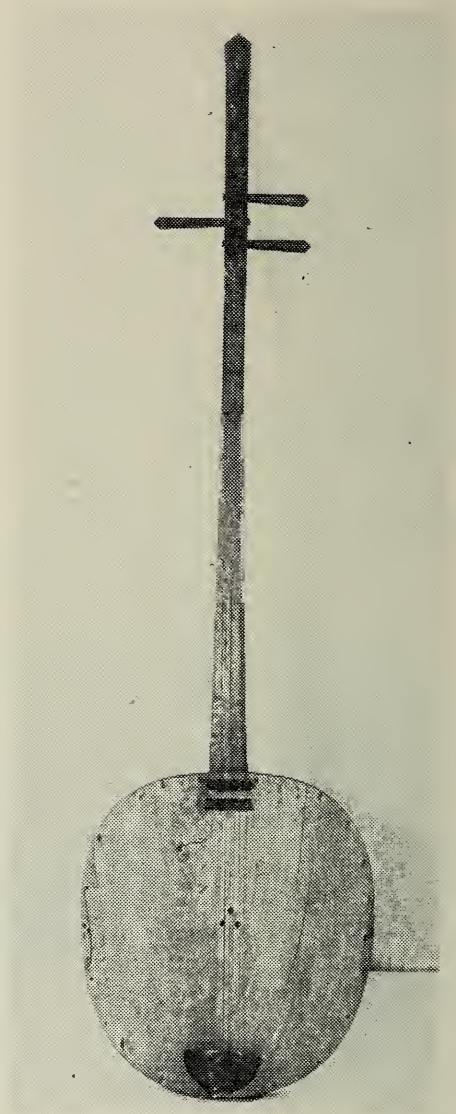
This clapper from Cambodia is of Siamese origin. It is made of two outer wooden bars with four metal strips in between, and it is used to keep time in singing. Length—13".





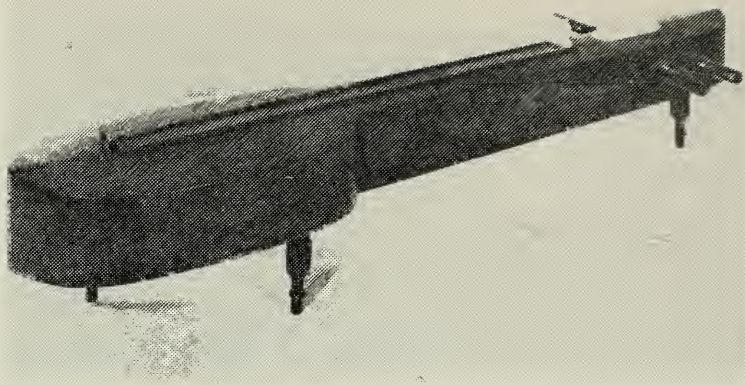
CAI DAN DAY—Annam (left)

The *Cai Dan Day* of Annam is a long-necked bowed instrument used to accompany singers. It has three strings which are tuned a fifth apart (Low G on the Bass Clef, D a fifth higher, and A above). The body is made of wood and is square or rectangular in shape. Dimensions: Length—63".



CHAPEY-THOM—Cambodia
(right)

The *Chapey-Thom* is a long-necked mandolin type of instrument found in several Indo-Chinese countries. It has three strings, tuned a fourth and fifth apart, and it is used chiefly in instrumental ensembles with such other instruments as the *Khong Thom*, the *Takhe*, and the *Klui*. Dimensions: Length—53"; Body—15" across.

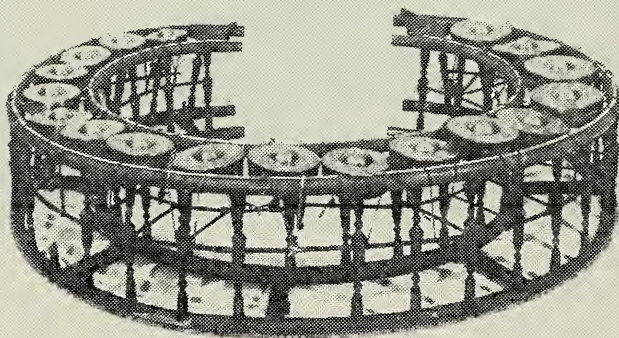


TAKHE—Cambodia, Indo-China

Like the Siamese *Ta'khay*, the name of this instrument means crocodile and it is so named because of its shape. The three gut strings, which are manipulated by means of twelve bridges, are played with an ivory plectrum. Length—66".

KHONG THOM—Cambodia, Indo-China

Melody-producing percussion instruments such as wooden xylophones and bronze metallophones are characteristic of such southeastern Asiatic countries as Java, Burma, Siam and Cambodia. This *Khong Thom* (called a *Khong Yai* in Siam) has eighteen bronze gongs of graduated sizes to produce a heptatonic scale of seven equal steps. The gongs rest on leather thongs stretched over a bamboo cradle, and are played with wooden mallets. Diameter—38".





Ashanti Drummers at a Funeral

A F R I C A

The African instruments in this collection have come chiefly from the Senegal region of former French West Africa, but they include drums, lutes, fiddles and flutes from other such areas as Tunisia, Morocco, Tanganyika and Madagascar.

The music of Africa presents a strange artistic paradox. There exists in the north—all along the Mediterranean coast—a culture steeped in the ancient traditions of such conquerors as the Phoenicians, Greeks, Romans, Arabs and Turks. Here are still to be found Kissars almost identical in form to the ancient five-string lyre of the god, Hermes, but producing an oriental pentatonic scale. In the south, there ring overtones of a displaced European colony which has produced a polyglot kind of folk-music born out of the political union of the British and of the Dutch Boers at the turn of the 20th century. And in dark Equatorial Africa there thrives a primitive musical heritage—as yet unsullied despite the intrusion of civilization—which is bursting with a rhythmic vitality and an irrepressible originality hitherto unknown in musical history.

Nor may it any longer be assumed that drums are the only means of musical expression of the 800 or more different tribal groups inhabiting this vast area. There are lutes and lyres, and harp-guitars; there are zithers and dulcimers, and flutes and horns; and there are xylophones conforming to exacting pentatonic, hexatonic and heptatonic scale schemes.*

As a matter of fact, as recent political developments shed more and more light on this region, a multi-faceted musical culture is emerging from the penumbral limbo of the primeval past, revealing not only well-defined scale patterns, and acknowledged poly-rhythmic techniques of staggering ingenuity, but also evidence of well-established concepts of multiple harmonic devices and unique polyphonal and antiphonal juxtaposition of voices and instruments in mass ensemble performances.

Time alone may prove that this fast rising continent, which has already exerted a tremendous influence on the rhythmic inventiveness of our own popular, and serious symphonic music of the 20th century, may well become the most vitalizing force and fountainhead of a fresh stream of ideas for our contemporary music for many years to come.

* Chauvet: *Musique Negre*, p. 98



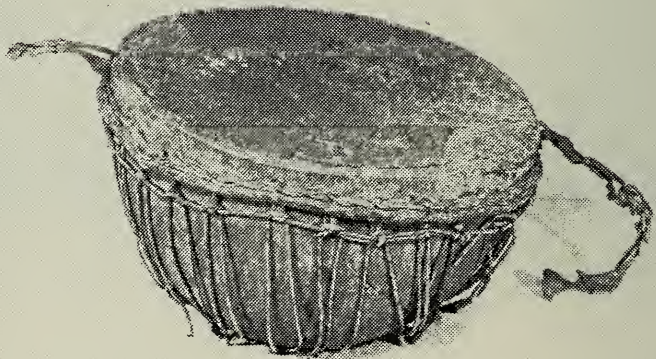
TABALA (Tamtam de Guerre)—Senegal, Africa

The *Tabala* of Senegal is a kettledrum used for war dances. The name, *Tabala*, which is used in one form or another in many parts of Africa, (*Tabala*, *Tambana*, *Tamba*, *Tamburra*, etc.), is of Arabic origin. Another Arabic name for kettledrum, *Naggara* or *Nakkarah*, has evolved into the African word, *Nogara*. The body of this drum is carved into a hemispheric shape out of a block of solid wood, and the skin is stretched by leather lacing. Dimensions of Tabalas in Collection:

- (a) Depth—20"; Diameter of Head—24".
- (b) Depth—14"; Diameter of Head—19".
- (c) Depth—20"; Oval Head—16" x 18".

TABALA—Ivory Coast, Africa

- (a) Depth—20"; Diameter of Head—24".
- (b) Depth—19"; Diameter of Head—23".

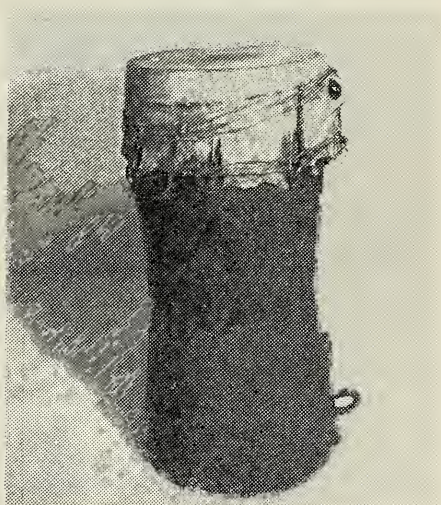
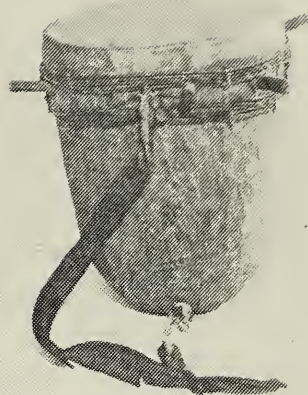


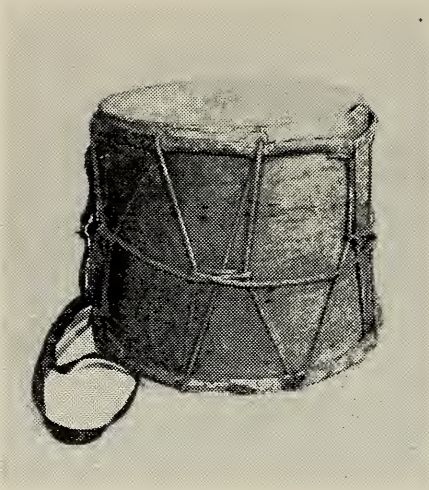
TAMTAM DE PIMBAWAS—
Senegal, Africa

This portable drum of the Pimbawas is carved out of a solid block of wood and has one skin which is held in place by means of wooden pegs. It is barrel-shaped, and carried by a chain or strap which is slung around the neck of the player. It is used for functional purposes and for dances. (The Kambari call similar drums, *Adingiri*.)

Dimensions:

- (a) Height— $19\frac{1}{2}$ ";
Diameter of Head— 9"
- (b) Height—18";
Diameter of Head— 9"
- (c) Height—14";
Diameter of Oval Head—
9" by 11"
- (d) Height—23";
Diameter of Head—12"





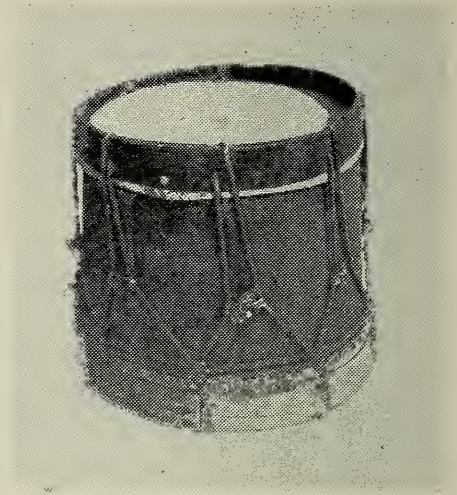
TAB'L BEL EDEE (Tabl Baladi)
—North Africa

The *Tab'l Bel Edee* of several areas in North Africa seems to bear a close relationship to the *Tabl Baladi* of the Near East. It is a cylindrical drum with a body narrower than the diameter of the head. Its construction, which utilizes two wooden hoops pulled by leather lacing

to tighten the skins, would indicate that it may be the prototype of the Western side drum.

Dimensions:

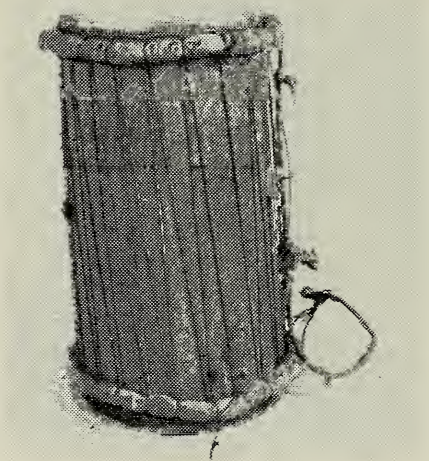
- (a) Liberia—Width of Shell—12";
12"; Diameter of Head—14"
- (b) Liberia—Width of Shell—14";
Diameter of Heads—17"
- (c) Tunis —Width of Shell—13";
Diameter of Heads—18"



DIOUN-DIOUN—Senegal, Africa

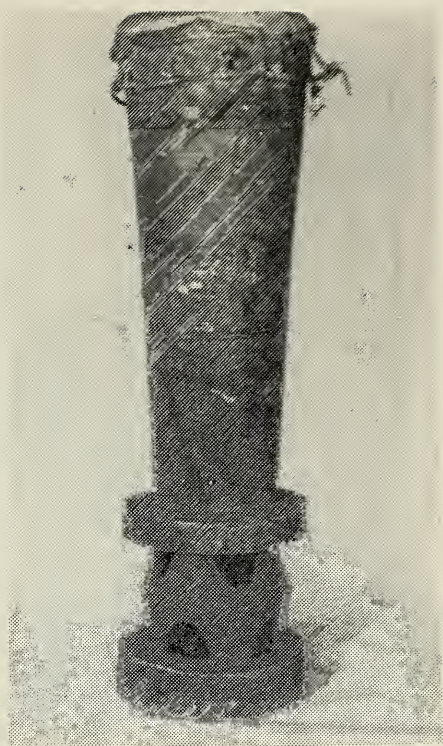
The *Dioun-Dioun* is a cylindrical war-drum of the Senegal region. It has two heads which are secured by leather strips. Sometimes these drums come in sets of three,—alto, tenor and bass. Among the Hausa peoples a similar drum is called the *Dunduha* and it is used for weddings, dances and other celebrations.

- (a) Depth—23";
Diameter of Head—14"
- (b) Depth—19";
Diameter of Head—11"



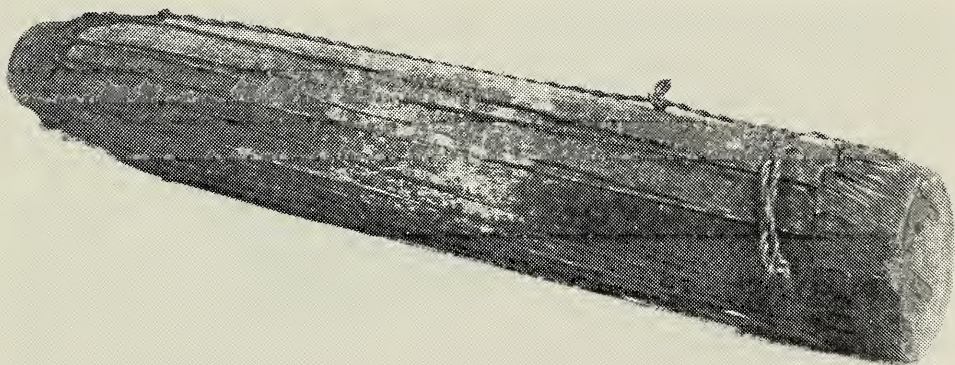
MBENG—Baongo,
Congo Region, Africa

The *Mbeng* is a vertical, conical drum found in many regions of the Congo, including Fang, Baongo and Kouyou. It has one head which is held in place by a leather hoop tightened by wedges of wood. The player stands on a small stool and beats the rhythms with his hands. Various other types of this drum are used for festivals or for war dances. Height—45"; Diameter of Head—12".

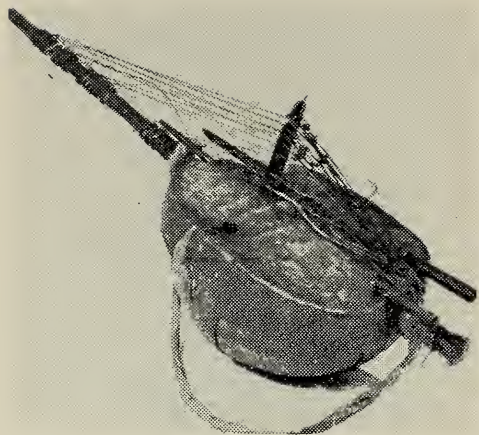


N'DUNGO (Ndoungou)—Loango, Congo Region, Africa

The *N'dungo* drum of the Vili peoples in the Congo region is extremely long, and conical in shape. It is carved out of a tree trunk, and it has two heads which are tightened by means of leather laces. Because of its size, the performer stands astride it, supporting it with his knees, and striking it either with his hands or with a stick. It is played at all dances and on formal occasions when receiving dignitaries. Length—51"; Diameter of Heads—6" and 4".



KORA—Senegal, Africa



This instrument which is known by several African names, —*Kora*, *Soron*, *Bolon*, *Kasso*, etc., is generally referred to in English as the Harp-Guitar. The body is made out of a large gourd, covered with sheepskin. The neck consists of a slightly curved branch of wood which extends through the body of the instrument. To this neck leather rings are attached and from these the strings are stretched over a high bridge to the end of the gourd. The number of strings varies with different instruments, but generally ranges between

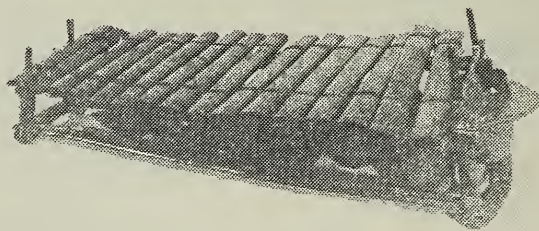
fifteen and twenty-one. The instrument is plucked with both hands in the manner of the harp. Dimensions of *Koras* in Collection:

- (a) Length—50"; Diameter of Head—17" x 14" (19 strings)
- (b) Length—39"; Diameter of Head—15" x 12" (21 strings)
- (c) Length—39"; Diameter of Head—14" (19 strings)

BALAFON—Senegal, Africa

Xylophones were among the earliest tuned instruments known to primitive man. In the earliest forms they were simply two or three slabs of sonorous wood laid across the legs and struck with a stick. In subsequent development, the bars of wood were cut to specific graduated lengths to obtain definite scale patterns (pentatonic, hexatonic and heptatonic*) and the instrument was made into a unit with gourds added for greater resonance. This instrument has twenty-two bars and produces a scale which approximates C, D, E, F, G, A, B and C, with the F being slightly higher than our Western tempered scale.

- (a) Length—34".
- (b) Length— 31".

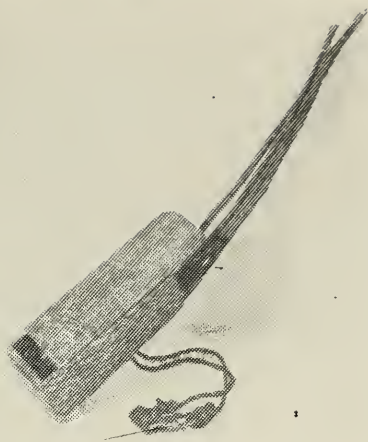


* Tracy, Hugh. *African Musical Journal*. 1958, Vol. 2

WAMBEE—

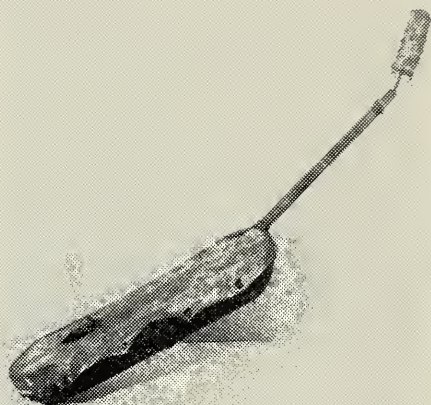
Gaboon, French Congo

The *Wambee* is another form of the African lute which is found in the Lower Congo. In British East Africa the Baganda Tribe call such an instrument an *Angra Ocwen*a or *Valga*. It is strummed with the fingers and is used chiefly for personal pleasure. Length—32".



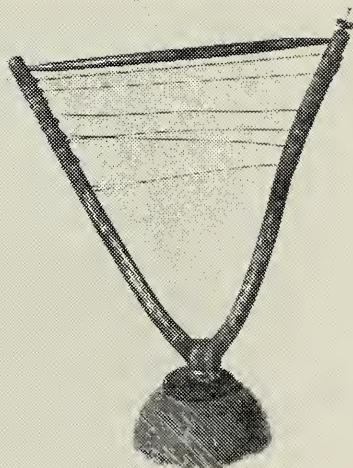
KHALAM—Senegal, Africa

The *Khalam* is the lute of the Ouloffs in the Senegal. It has a boat-shaped wooden body which is covered with a skin, and the neck is a branch which is fitted through apertures at each end of the body. The three or four horse-hair strings pass through a hole in the skin and are attached to the end of the neck. This instrument has a metal appendage on the neck presumably to enhance the timbre of the instrument. Dimensions: Overall length—31"; Length of body—18".



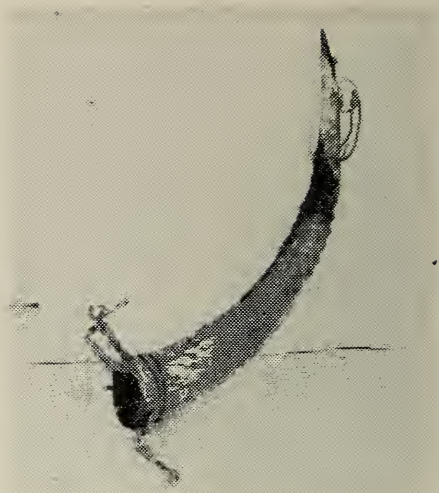
OBAN—Sierra Leone, Africa

The *Oban*, generally referred to as a "forked harp," is really a rather primitive form of a lyre, (the seven fibre strings being attached in parallel rather than in vertical relationship to the soundboard). The soundboard in this case is half of a dried gourd which the player places against his body to vary the tonal effects. The strings are plucked with the fingers, and it is doubtful whether they are tuned to a definite scale pattern. Length—15".



PHALAPHALA—Dahomey, Africa

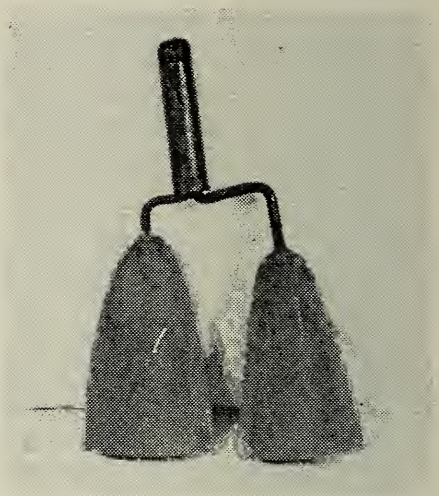
Instruments of animal horn are common throughout Africa. One of the most popular is made from a sable antelope horn, bored out and covered with leather. The embouchure hole used for blowing is located a few inches from the tip, and the instrument is played sideways—or transversely—like our modern flute. The *Phalaphala* is used as a signal horn, war horn, and for certain ceremonial functions. Length—23".



CARRIER'S BELL—

Senegal, Africa

Double bells of this type are common in various parts of Africa and are used by carriers to announce their approach. They do not have sounding metal strikers inside but are struck with wooden beaters. Different types of tones are produced by placing the bells against the performer's chest. Dimensions: Length—6".



TAMA—Senegal, West Africa

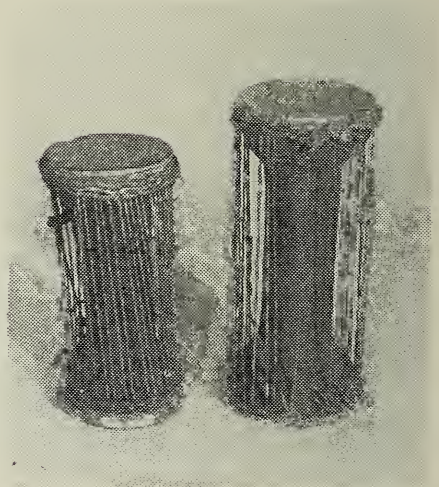
The hourglass Senegal drum, called the *Tama*, is like the *Ko Tzuzumi* of Japan, the *Chang Gem* of Korea, and the *Udukkai* of India. It is placed under the arm to regulate the pressure of the thongs which control the tone, and struck with a small curved stick. Dimensions of two *Tamas* in Collection:

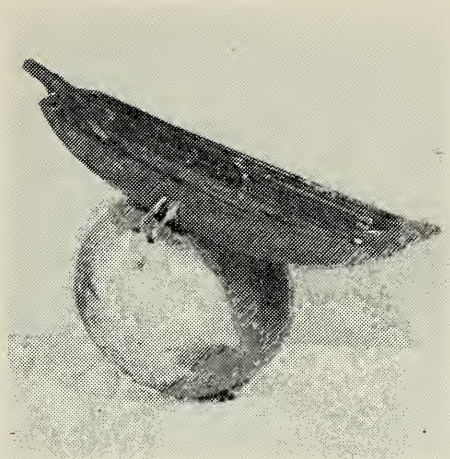
Height— $9\frac{1}{2}$ ";

Diameter of Head— $4\frac{1}{2}$ ".

Height— $11\frac{1}{2}$ ";

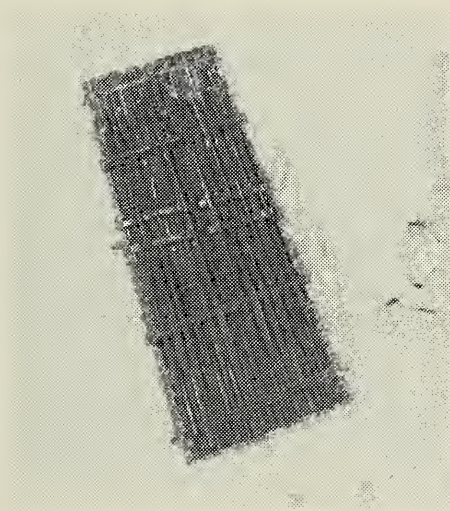
Diameter of Head—5".





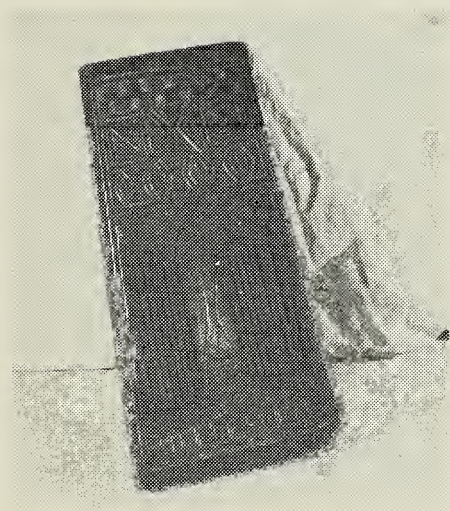
NANGA—Tanganyika, Africa

The *Nanga* is one of a variety of zithers found throughout Africa. This one, from Tanganyika, is shaped like a trough and attached to a gourd for more resonance. It has six strings which are strung across the length of the instrument from a single strand of twisted fibre. Dimensions: Length—20"; Width—8"; Depth—5".



KINANDA—Dahomey, Africa

This plucked - string instrument is found in many forms in various parts of Africa. It is related to the *Valiha* of Madagascar in which the strings are made out of slits of bamboo. This *Kinanda*, which appears to come from the Dahomey region of West Africa, has eleven tones not conforming to any specific scale scheme. A very similar instrument is found on the Mayotte Island off Madagascar. Dimensions: Length — 19½"; Width—8".



ZANZA (Sanza)—Somali, Africa

This musical board, sometimes called the "finger-piano," is found in one form or another throughout most of Africa. This specimen consists of a primitively carved board with two sets of rattan tongues which are plucked with the fingers. These tongues, which are often made of iron, are adjustable for tuning, and it is believed that in some areas they conform to rigid scale patterns. In one of its segments this *Zanza* produces a perfect pentatonic sequence of C, D, E, G, A and C. Length—17".



GABOUSSI (Gabussi)—Madagascar (above, left)

This short five-stringed lute is carved out of a single piece of wood and the boat-like body is covered with a resonating skin. The carving of the scroll, the formation of the peg-box and the lateral position of the pegs, (as well as its name), would indicate that it is of Near-East origin. It is used by the peoples of Mayotte and Majunga for festivities, dances and certain rituals. Length—27".

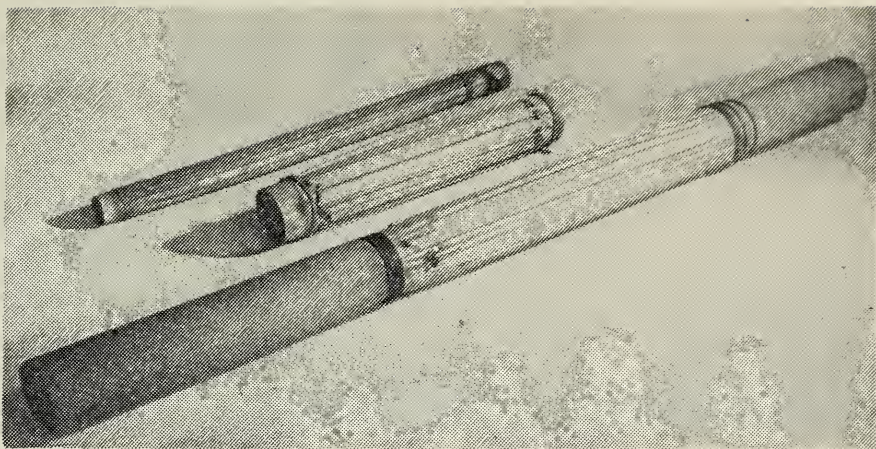
GOMA—Nossi-Be, Madagascar (above, right)

This hemi-spherical, footed drum comes from the Nossi-Be region of Madagascar. The skin is held in place by means of wooden pegs rather than leather thongs. Height—27"; Diameter of Head 18".

MAROUVANE (Valiha)—Madagascar (above, opposite)

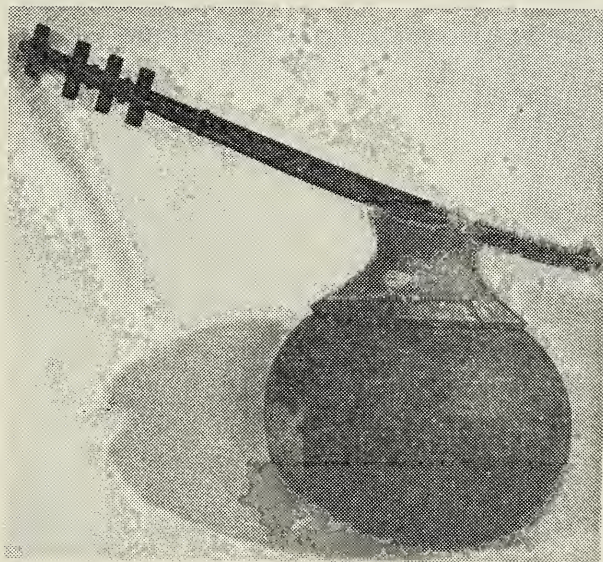
The *Marouvané* or *Valiha* is a unique instrument from Madagascar. It is formed out of a tube of bamboo in which seven to eleven long lengthwise slits are cut and then raised by means of tiny bridges to have them serve as "strings." The resulting plucked tones are gentle and fascinating. The four instruments in this Collection are from Nossi-Be, Madagascar.

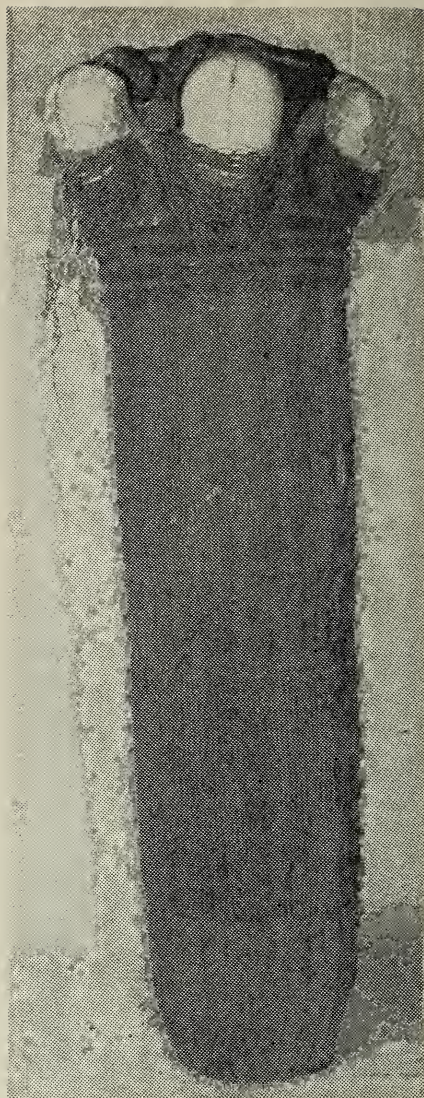
Dimensions: (a) 17" x 2½" (b) 20" x 2½"
(c) 24" x 2½" (d) 46" x 3"



LO-KANGA—(Sese)—Madagascar (below)

The *Lo-kanga* is an interesting type of string instrument from Madagascar and often referred to as the *Sese* or *Zeze*. It consists of a neck or stringholder cut out in the form of a triple cross serving as a ridge on which to place the fingers. The resonator is made out of two gourds superimposed upon each other and attached to the other end of the instrument. A single string of fibre is stretched along one side of the cross finger-points, and then doubled back below. This latter segment serves as a drone while the other portion produces the melody. The instrument is held against the chest and plucked in the manner of a lute. Length—27".





TABALA (Tamtam de Guerre)
Ivory Coast, Africa

This war drum of the Baule peoples of the Ivory Coast is particularly interesting since it is decorated with the skulls of five enemy warriors. Carved out of a solid tree trunk, the body of the drum is decorated with geometrical carvings. The head measures eleven inches in diameter and is attached by means of leather thongs supported by wooden hoops. Dimensions: Height—54"; Diameter 11".

SELECTED MISCELLANEOUS

HAITI



TAMBOUR ASSOTOR—Haiti

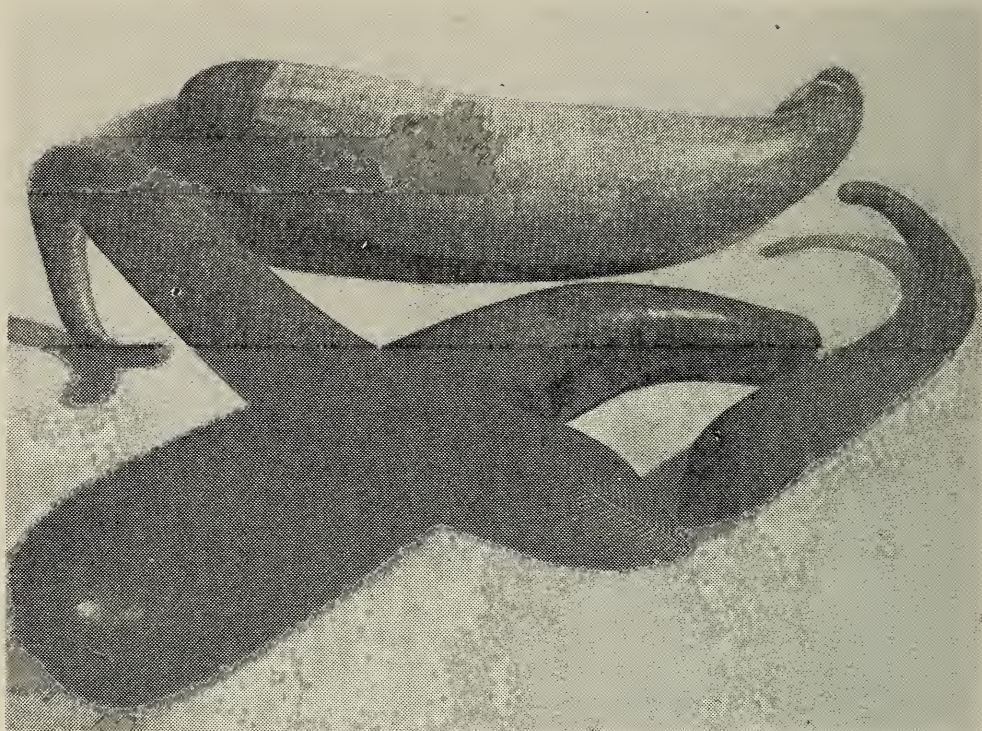
The Haitian *Tambour Assotor*, a large conical drum used for Voodoo rituals, is carved out of a solid acacia or chinar log. The head is made of cowhide or goat-hide, and it is fastened to the body by means of wooden pegs. The base is generally carved with ornamental decorations and the entire drum is often painted in bright patterns. Dimensions: Height—39"; Diameter of Head—9".

TAMBOUR CONGO—Haiti

As its name implies, this drum is used for a ritual dance of Congo origin. It is one of a set of three drums, and it is made of light wood. The head is made of goat-hide and is attached by means of leather thongs, rather than wooden pegs. This instrument is often played at carnival festivities. Dimensions: Height—28"; Diameter of Head—10".



VIRGIN ISLANDS



GOURD SCRAPER (Güiro)—Virgin Islands

Scrapers made out of calabash gourds are found among peoples in the tropical zones. Sometimes called *Güiros* in the Latin American areas, they consist of dried shells with a series of small ridges cut into the surface. The performer keeps time by scraping a small stick over these notches. (Almost identical instruments are found among tribes in the Senegal, Congo and Dahomey regions of Africa, and among many South American countries.) Length of Scrapers in Collection: (a) 18".

(b) 22".

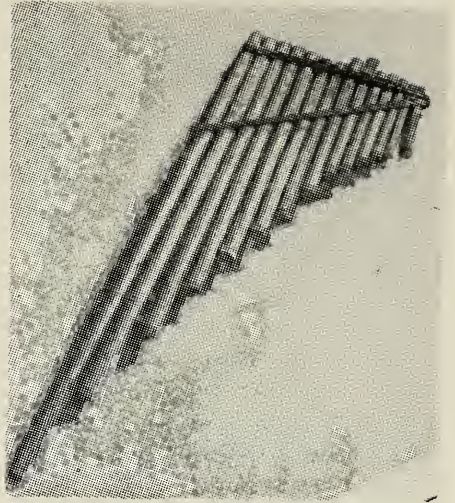
(c) 24".

(d) 30".

B R A Z I L

PANPIPES—Brazil

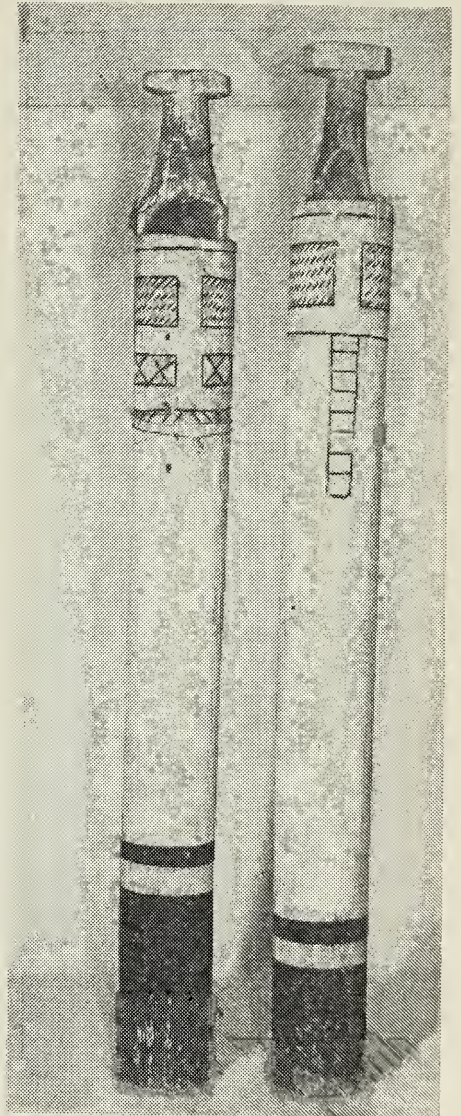
The *panpipes*, a wind instrument of ancient heritage, consists of a number of pipes of different length bound together to form a single unit with various scale tones. Its history can be traced to ancient Greece as well as to the Orient. It is quite common among South American Indians, where it is made out of bamboo tubes. This panpipes from Brazil is made up of fourteen lengths, the longest measuring thirteen inches and the shortest two inches, and produces a natural diatonic progression of notes.



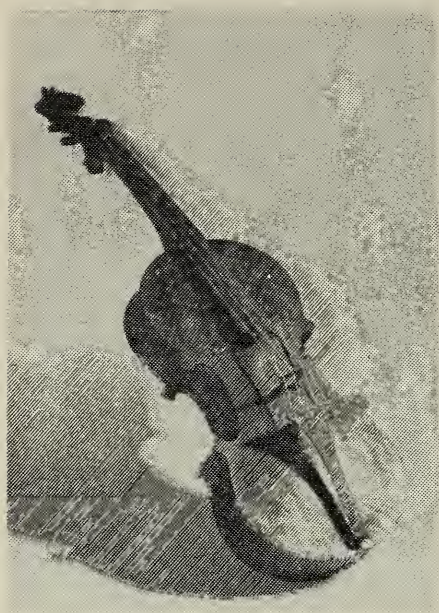
TAQUARA (Tacapú)—Brazil

The *Taquará* or *Tacapú*—sometimes called *Bastões de Ritmo*—is a stamping tube of Brazil. It consists of a long tube of sugar cane or of a light wood, closed at the lower end, which is pounded on the ground to produce a muffled thumping sound. Length of stamping tubes in Collection:

- (a) 46" long.
- (b) 44" long.



PHILIPPINE ISLANDS



VIOLIN—Philippine Islands

Not all musical instruments are indigenous to ethnic groups around the world, explorers having introduced a number of Western instruments to territories which they discovered. The *violin*, for example, can be found in hybrid form in such diverse localities as Africa, India and Asia. This Philippine Islands version is made of a much lighter wood than the usual spruce and maple, and it is marked by some excesses in dimensional proportions. Length—25".

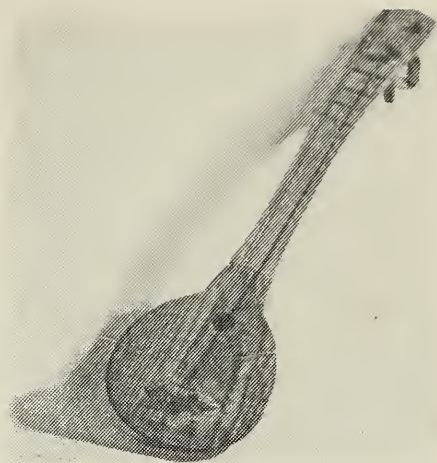
VIOLIN—Philippine Islands

This is a native Philippine version of the European *violin*. It has the characteristic scroll, peg-box, neck, four strings tuned in fifths, and F-holes on the sounding board. However, it does not have the waisted middle bouts to facilitate the movement of the bow on the outside strings. Dimensions: Length—19"; Width of body—5".



BANDURIA (Bandurria)—
Philippine Islands

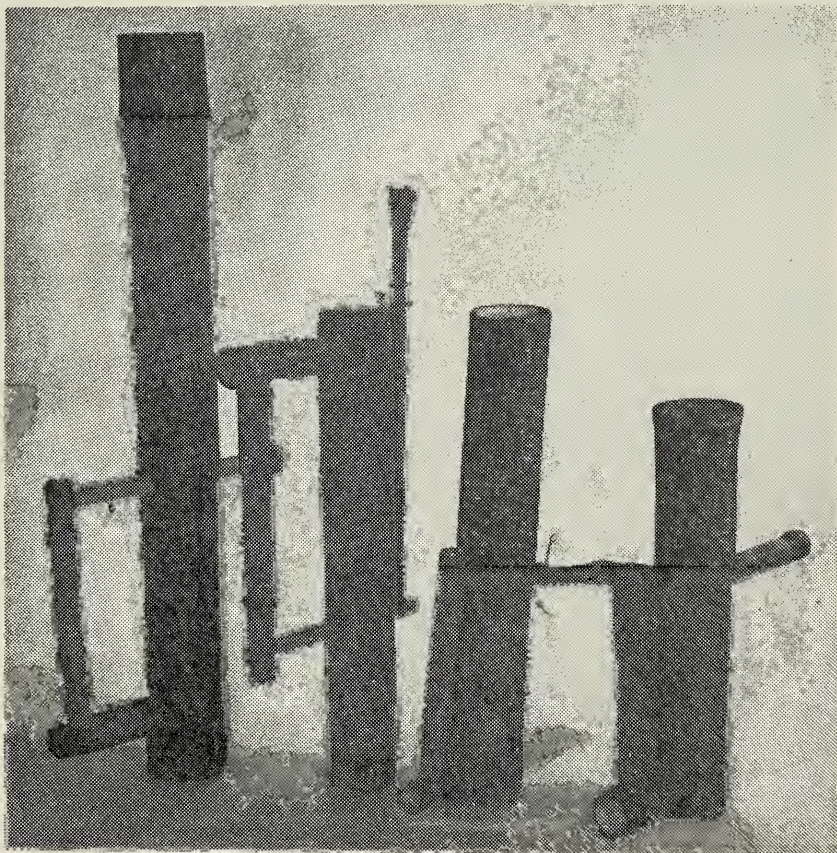
This instrument is related to the small guitar (or *Ukelele*) which is more generally identified with the Hawaiian Islands. It has a body built over a small cocoanut shell and the four fibre strings are tuned D, G, B, E. Length—19"; Diameter of Head—5".



BAMBOO TRUMPET—Philippine Islands

The *bamboo trumpet* (or horn) is characteristic of Northern Luzon in the Philippine Islands. It is made entirely of different lengths of bamboo, the mouthpiece also being carved out of the same material. Dimension of *bamboo trumpets* in Collection:

(a)	Length of longest section—12".
(b)	" " " —14".
(c)	" " " —15".
(d)	" " " —19".
(e)	" " " —22".
(f)	" " " —38".



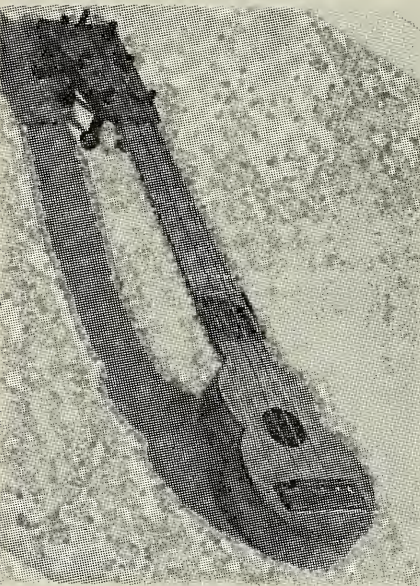


UKELELE—Philippine Islands

The *Ukelele*, which has come to be identified with the Hawaiian Islands, was first introduced to the Sandwich Islands in 1877 by Portuguese explorers. This instrument from the Philippines is really a small version of the six-string guitar, but utilizing only the four high strings, (D, G, B, and E). (This was the original tuning of the European guitar in the seventeenth century.)

(a) Length— $20\frac{1}{2}$ ".

(b) Length—31".



UKELELE—Philippine Islands

This is another form of the small guitar (or *Ukelele*) from the Philippine Islands. It has seven strings, which would seem to indicate an attempt to double three of the usual four strings or to achieve a different tuning system to facilitate playing. Length—18".



GONG-CHIME—(Philippine Islands)

This set of *Gong-Chimes* comes from the Philippine Islands but it is obviously an adaptation of the Javanese *Bonnang*. It consists of a bamboo cradle with 7 gongs resting on crossed cords. Ordinarily such instruments are tuned to definite tonal systems for melodic playing. The absence of such a scale pattern on this instrument would suggest that it was used chiefly for percussion purposes. Length—66".

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* * * * *

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OTHER MUSICAL INSTRUMENT COLLECTIONS

The awakening interest in ethnomusicology will, no doubt, focus increasing attention upon the musical instruments contained in the collections of our museums. Some of the best-known are the following:

The Metropolitan Museum of Art, New York City, New York.

The University Museum, Philadelphia, Pennsylvania.

Yale University, New Haven, Connecticut.

The Boston Museum of Fine Arts, Boston, Massachusetts.

The American Museum of Natural History, New York City
New York.

The Erich Lachmann Collection of the University of California at Los Angeles, California.

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Alabu Sarangi. A bowed lute of India	13
Amrita. A simple fiddle of India	13
Angra Ocwená. (see Wambee).....	43
Antiphonal. Alternating between two groups of singers or players.	

B

Bacongo. Tribe on West Coast of Africa below Equator.	
Baganda. Tribe on East Coast of Africa near Equator.	
Bahya. Drum of India	16
Balafo. African xylophone	42
Bamboo Trumpet	53
Bandurria. Small guitar of the Philippines	53
Bastoes de Ritmo. Stamping tube of Brazil. See Taquara	51
Bell. The bell-shaped end of a wind instrument.	
Bharata Vina. Long-necked lute of India	10
Biwa. (see P'i-p'a)	21
Bolon. (see Kora)	42
Bonnang. Gong chime of Java	55
Bridge. Small wooden support over which strings of instruments like violins, lutes, etc. pass.	
Board Zither. A flat stringed instrument which is plucked.	

C

Calabash. Fruit of the calabash tree whose hardened shell is used as resonating vessels for certain instruments.	
Cai Dan Day. A bowed instrument of Annam (Indo-China)	34
Cai Nhi. Two-stringed fiddle of Annam (Indo-China)	31

Cai Trong. Barrel-shaped drum of Annam (Indo-China)	28
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Chang Gen. Hour-glass drum of Korea	44
Chapey-Thom. A long-necked lute of Cambodia	34
Chikara. A small bowed instrument of India	12
Chromatic. Half-step intervals.	

D

Daul Bheri. A drum of India	17
Dhol. (see Daul Bheri)	17
Diatonic. A scale of five whole tones and two half-tones such as is produced by white keys of a piano in a progression from C to an octave higher. (C, D, E, F, G, A, B and C)	
Dioun-Dioun. African drum	40
Drone. An unchanged sustained note over which a melody is played.	
Dulcimer. A flat stringed instrument played by striking with small hammers or sticks.	
Dunduha. (see Dioun Dioun).....	40

E

Ektar. (Eketara). A one-stringed bowed instrument of India.....	19
Erh-Hsien. Two-stringed Chinese fiddle	23
Esrar. A bowed string instrument of India	9

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Ethnic. Pertaining to different culture groups.		Gut Strings. Musical strings made from the intestines of certain animals like sheep.	
Ethnomusicology. The study of musical development of varying culture groups.		H	
F		Hallam. Small African lute.	
Fibre Strings. Musical strings made of twisted vegetable fibres.		Hao T'ung. Chinese trumpet 26	
Fiddle. A common term denoting a bowed string instrument of violin type.		Harp Guitar. A plucked instrument of Africa related to both the harp and the guitar..... 42	
Fifth. An interval of five notes, as between C and G.		Hausa Peoples. Tribal group in Western Sudan of Africa.	
Finger Piano. (see Sanza or Zanza). A musical instrument consisting of a small wooden board with metal or bamboo tongues which can be sounded by plucking 45		Hanutatodi. A scale form of India 15	
Finger-board. The part of a stringed instrument on which the fingers form the melody.		Havisibheri. Drum of India 18	
Fourth. An interval of four notes, as between C and F.		Heptatonic. A scale divided in seven equal parts.	
Frets. Raised horizontal ridges on the necks of stringed instruments to facilitate the selection of notes to be played.		Hexatonic. A six-tone scale.	
G		Hua-Ku. Chinese drum 28	
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Gekkin. A round Japanese guitar (see Yueh ch'in) 22		Improvisation. The spontaneous invention of a composition of music.	
Goma. A large kettle-drum of Madagascar 46		Intervals. The space between notes in different formulated scales or melody patterns.	
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		Kettle Drum. A large drum so-called because it resembles a hemispheric-shaped kettle.	
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Khong-Thom. A bronze metallo- phone of Cambodia and other countries of Southeastern Asia..	35	M'ridang. A drum of India	16
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Lo. A Chinese gong.	25	Ndougou. (see N'dungo)	41
Lo-kanga. A plucked string instru- ment of Madagascar	47	Nogara. A wooden kettle-drum of Africa	38
Lute. A string instrument (either plucked or bowed) with the body generally rounded and shaped like a half-pear.			
Lyre. A small harp-like instru- ment with the strings attached to a crossbar which is attached to a Y-shaped body.		O	
		Obah. A forked harp or lyre of the Sierre Leone region of Africa	43
M		Octave. The next higher note of the same pitch of any given tone. (The eighth note of the Western diatonic scale).	
Mahati Vina. A lute of India	6	Omerti. A bowed string instru- ment of India	13
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Mbeng. A vertical drum from the African Congo	41	Panpipes. An early wind instru- ment consisting of a number of pipes (often bamboo) produc- ing organized scale pattern	51
Mode. A key pattern used in musical composition.		Peg Box. That part of a string in- strument containing the pegs by which the strings are tuned.	
Monophonic. Music consisting of only melody without accompani- ment.		Pentatonic. Any of several five- note scales such as C, D, E, G, A or C, D, F, G, A, etc.	
		Phalaphala. A wind instrument	

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